

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



MRS. SCOTT MONCRIEFF.

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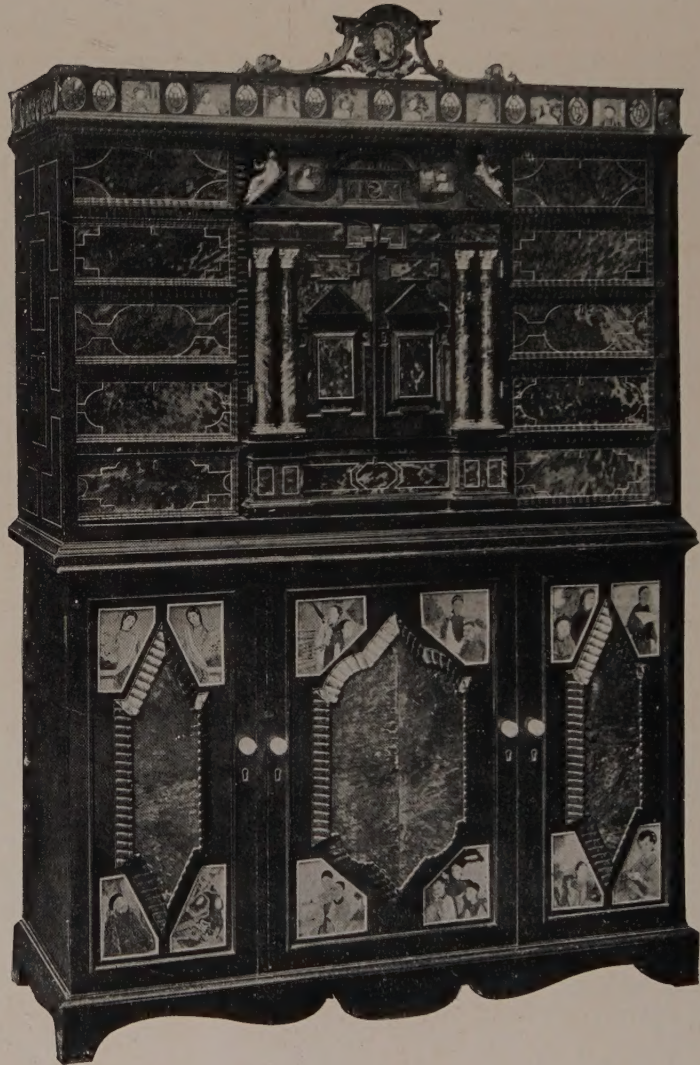
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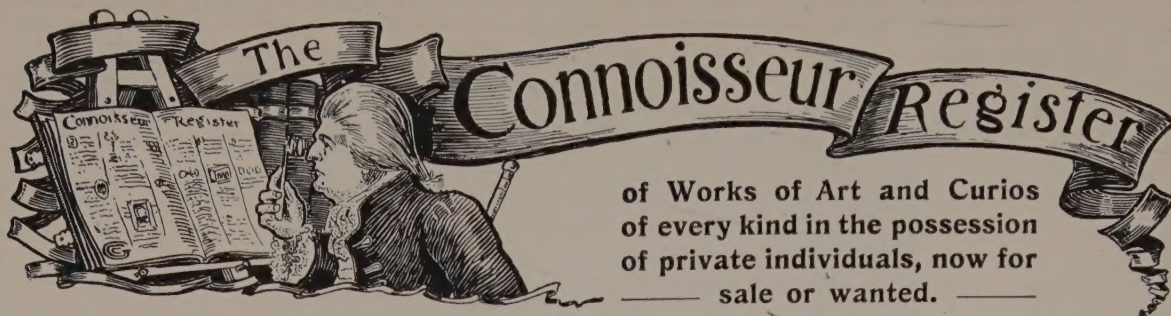
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When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

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All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

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Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

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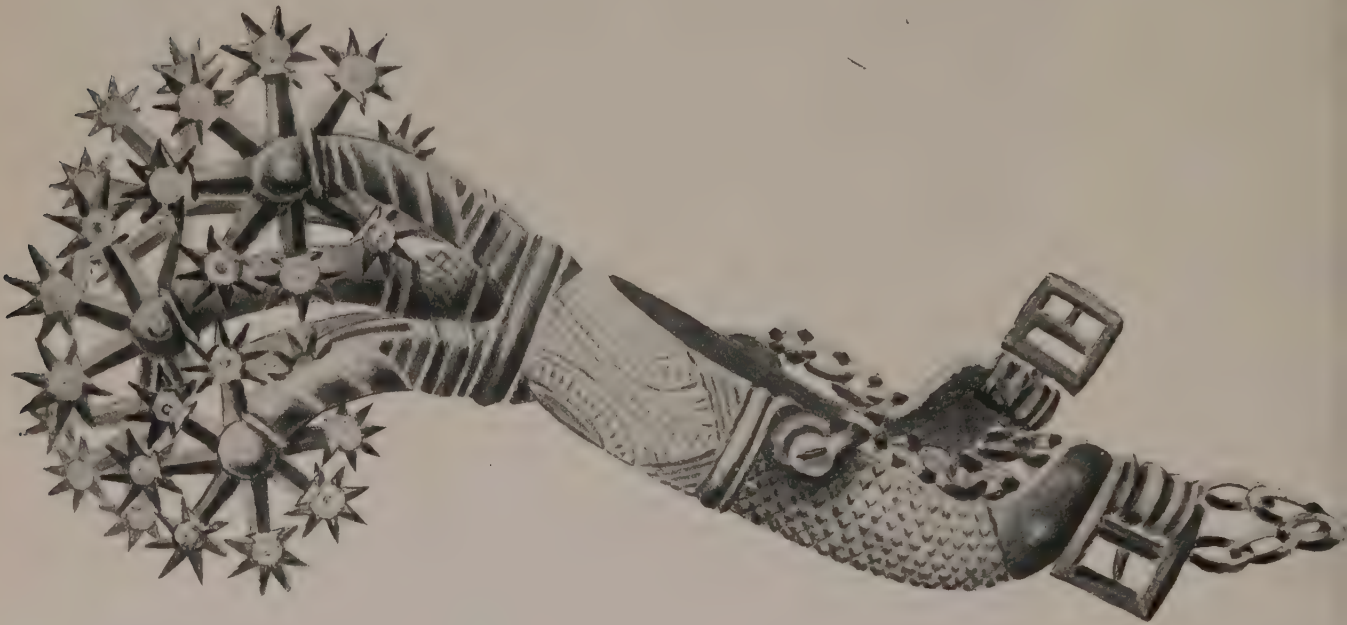
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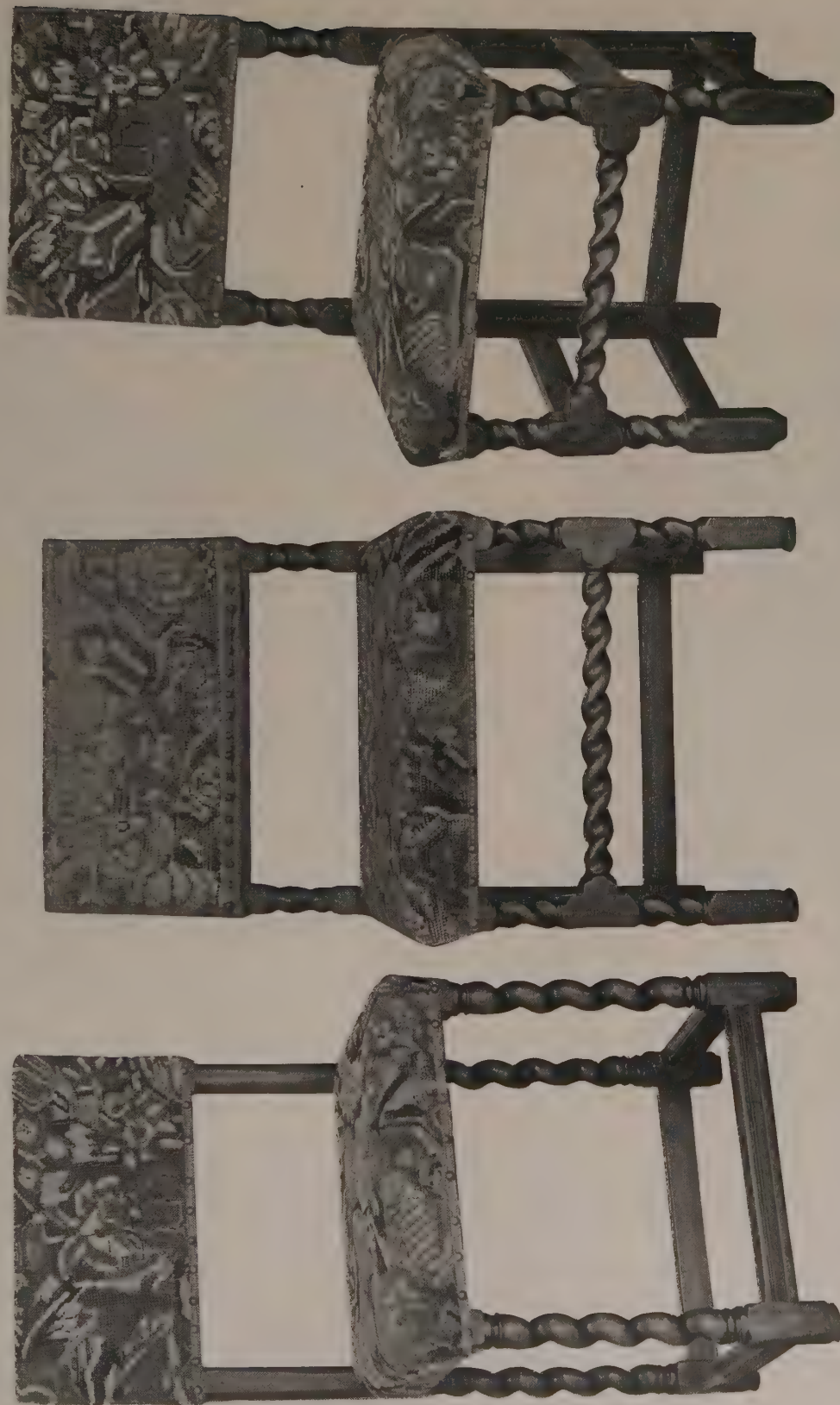
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Old Painting.—*Duke of Wellington's Charger, "Copenhagen," at Waterloo,* by Spode. Rare, only one known. Particulars free. What offers? [No. R4,817]

Six Plates.—Apple-green border, Griffin mark. £6. [No. R4,818]

For Sale.—Carved Italian Corner Cabinet; also Oil Painting, *The Sculptor's Studio.* [No. R4,819]

"Milking Scene."—Reputed Cuyp, but unsigned. Has been in owner's family three generations. On panel 21 in. by 14 in. [No. R4,820]

Pair original Coloured Engravings.—Lætitia Series. No margins. £7. [No. R4,821]

Oil Painting by Shayer, *Coach and Horses,* 40 in. by 24 in. Offers invited. [No. R4,822]

For Sale.—Carved Oak Chest, Large Gate Table, Original 6-ft. Dresser Shelves. [No. R4,823]

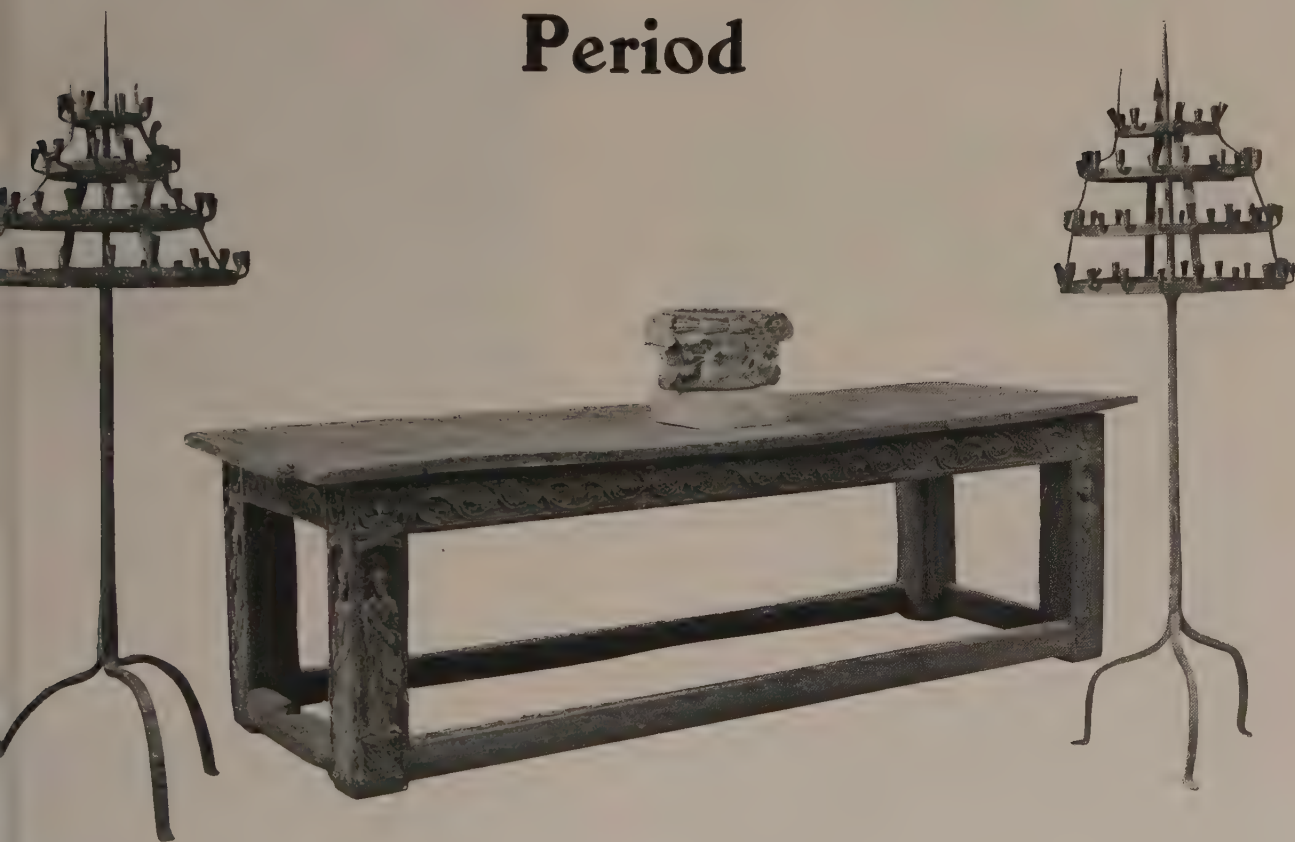
Genuine Old Toby Jugs and early Spiral Wine Glasses for sale. [No. R4,824]

Continued on Page XXXIV.

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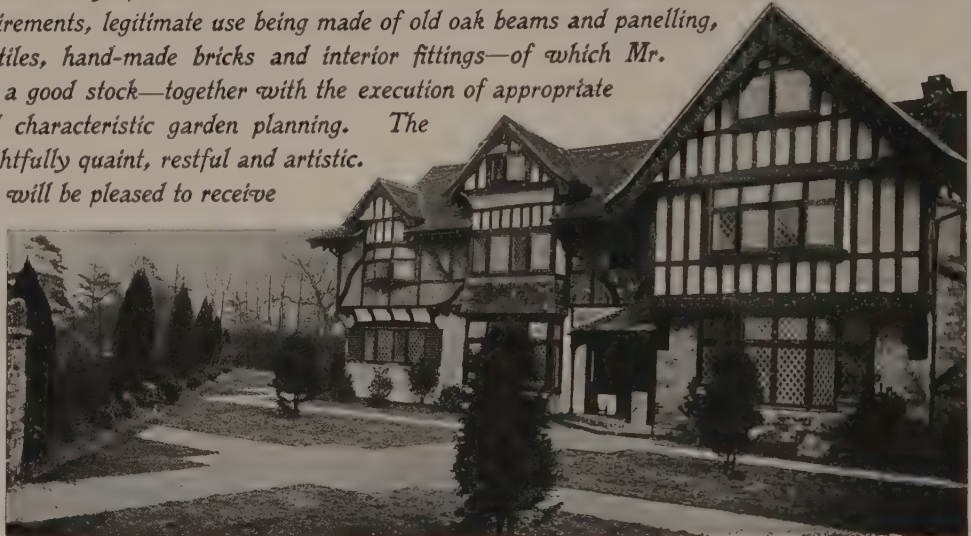
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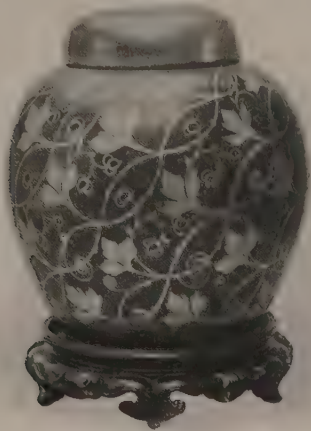
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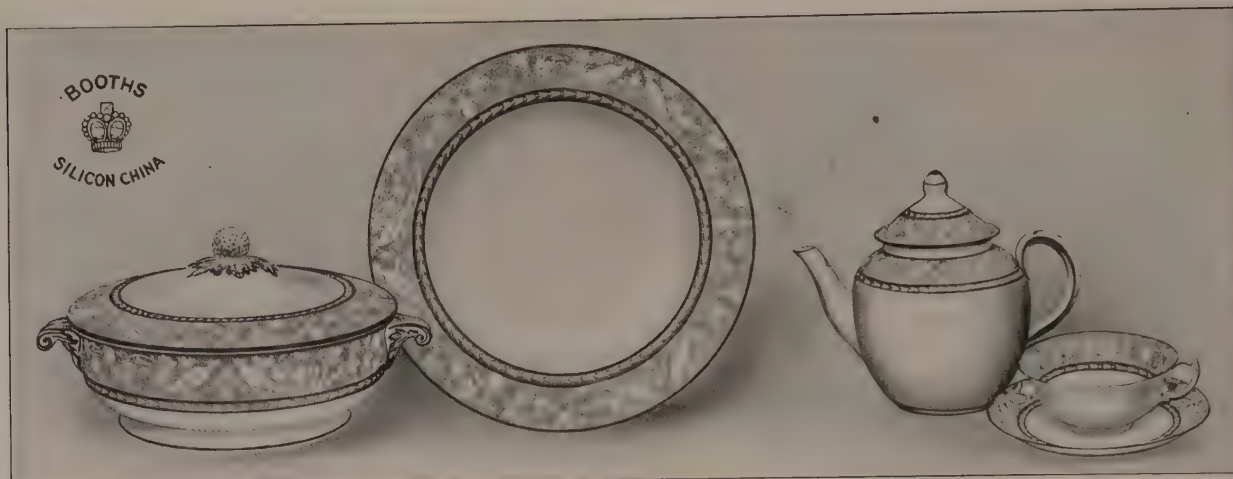
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Continued from
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Old Gate-leg Table.—8-day Grandfather Clock, dated 1795. [No. R4,837]

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For Sale.—Art Proof Etching, Wyllie, *Toil and Grime*, including frame, £9; ditto, after Orchardson, *Hard Hit*, by Champollion, including frame, £10. **Oil Paintings**, *Child Asleep*, Bu Povac, £30; *Girl with Tortoise*, Brakespear, £15. [No. R4,841]

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£10 Reward for information leading to recovery of **Antique Moon Dial of Grandfather Clock**. May be in clock or separate. Picture represents Britannia seated with shield and trident, cornsheaves, small church, sheep, etc. Lost since December, 1909. [No. R4,843]

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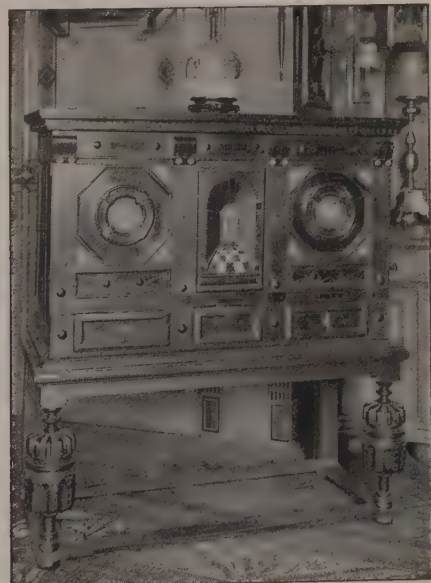
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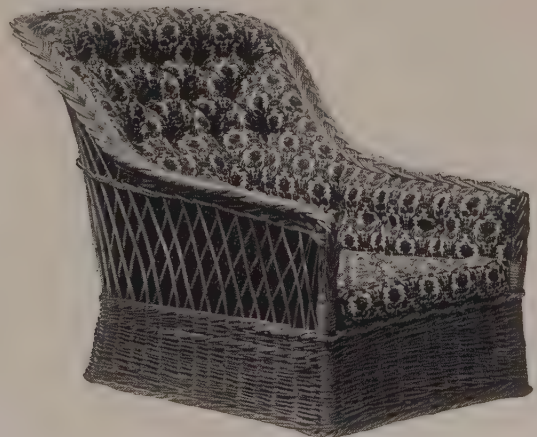


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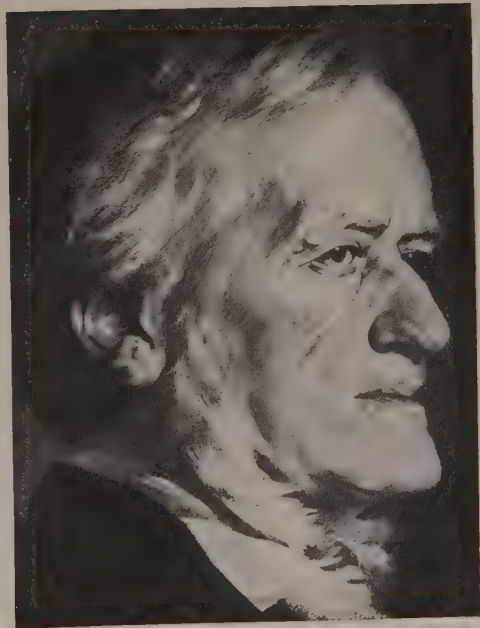
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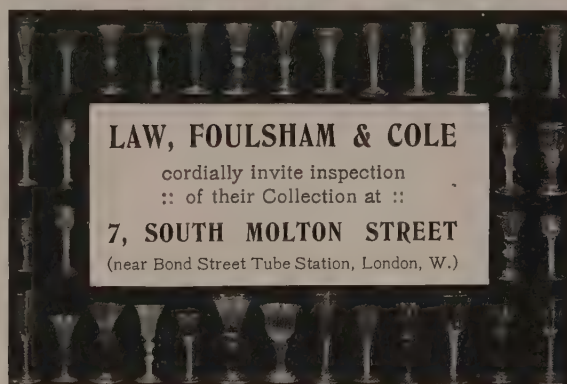
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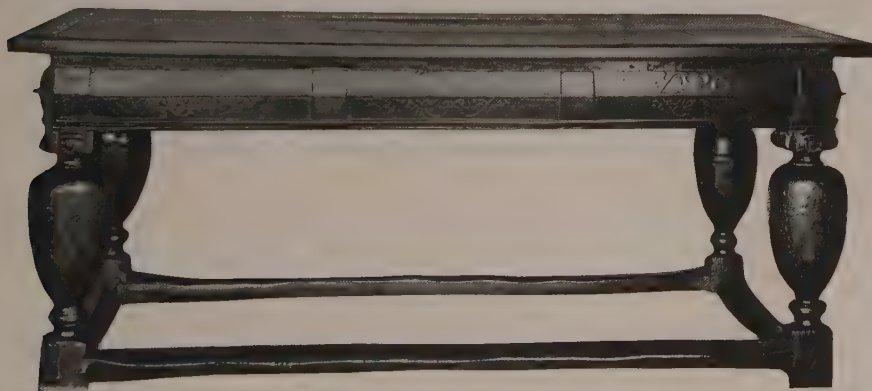
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November, 1911.—No. cxxiii.

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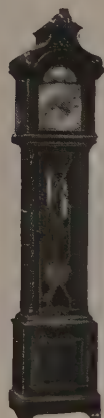
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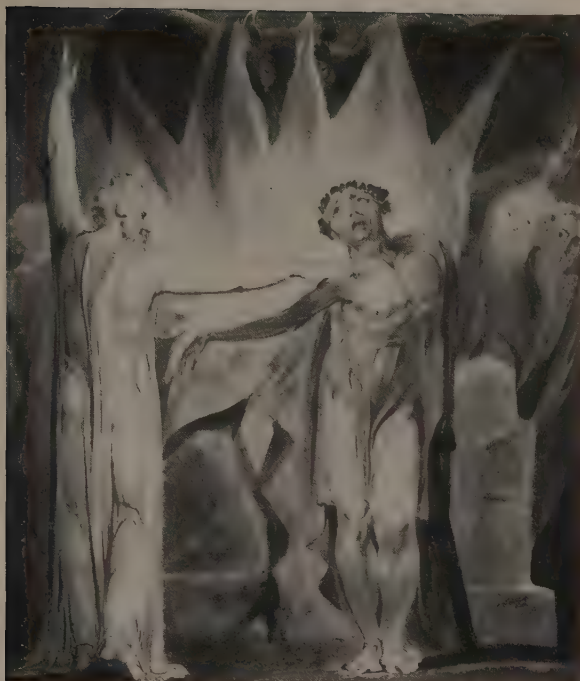
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QUEEN ELIZABETH

Pictures

Winterhalter and the Crinoline

By Dion Clayton Calthrop

FRANZ XAVAR WINTERHALTER was born at Menzenschwand, in the Black Forest, on April 20th, 1806, and he died at Frankfort in 1873. So that he saw during his life the fall of the Empire dress, the birth of the crinoline, its death, and in the last three years of his life the most awful fashion women have ever permitted to reign. One cannot call the crinoline an ugly fashion; there was something about the big stuff-covered cage that made for charm. It had at least the attraction of being exceedingly feminine in a time of great femininity—"prunes, plums, and prisms," as the young ladies were taught to repeat as a daily exercise to give their mouths the correct rosebud appearance, produced not only dainty, simpering dames, but a race of fine women besides. The

crinoline also produced a peculiar type of picture, almost a peculiar type of painter, one who was forced to study the whole art of painting stuffs. Not that every capable craftsman cannot paint yards of material, but that, in the case of the crinoline when it appeared in a portrait, it dominated the canvas, swamped the figure, and left little but a little head on the top of great masses of Organdy or Grenadine: yards of still-life to be painted.

Winterhalter, after engraving in his youth at Freiburg, went to Munich in 1823, then in 1828 to Carlsruhe, where he painted a portrait of the Grand Duke Leopold, and so burst into popular favour. The year 1834 saw him in Paris, and the year 1840 saw the birth of the crinoline.

It is, perhaps, no great compliment to an artist



THE PRINCESS ROYAL

BY F. WINTERHALTER

to bring him in with a whole sackful of silk, and dump him, as it were, before your public with a haberdasher's introduction, "Mr. Winterhalter and the Crinoline," but one is almost forced to do so when such a compelling object flaunts itself on the public notice and refuses to be disregarded. The only marvel is that the crinoline did not swamp Mr. Winterhalter on making his first bow. It certainly captured him, turned the course of his life, made him its slave. However fantastic this may appear, it is, none the less, perfectly true. Winterhalter became a fashionable, *the* fashionable painter, and lo! the dictates of fashion and the Empress Eugénie (who wore once, in 1859, a crinoline with one hundred and three tulle flounces) spoke the majestic word "Crinoline," and Mr. Winterhalter bowed under the yoke. The task fitted him exactly; he had just the gift of the Victorian grand manner, which is not by any means to be mixed up with *THE* grand manner, that enabled him to make pictures of real charm out of these women in cages. He followed the direct line of fashionable painters, from Holbein downwards, and certainly had the worst of times to paint in. He managed in his own way to dignify the crinoline. He managed to get a certain sense of space out of the popular portrait arrangements of his time—the curtain, the park, and the vase of flowers. And, beyond that, he certainly knew how to paint a beautiful woman. Any one of his portraits of the Empress Eugénie will tell one that; or, as an example of a really charming picture, look at the Duchess of Orleans holding up a baby; it is delightful.

When one remembers the period of taste in which Winterhalter lived, it is amazing to see how well he avoided the worst influences of his time. His eye must have been constantly dwelling on scenes of truly appalling splendour, on regiments of terrible alabaster figures under glass cases, on miles of hideously embroidered bell-pulls, or whole queues of wax flowers and fruit, seas of antimacassars, and arid plains of horsehair. With this nightmare ever before him, he is not to be too unkindly treated in the annals of art, but deserves every note of respect as one who, in this dreadful time, yet kept the true line of succession alive, and who takes his title and place among the kings of painting, poor king though he be.

One can see how he was at the mercy of his time when we look at the history of the crinoline. In 1840 began the cage under the voluminous skirt, a small cage at first, just to make the softer materials stand out in graceful folds. The dresses then were very graceful and charming, and gave a revelation of the women in them, a modest sense of the figure. One flounce was considered quite correct, and more

was to go one better than the fashion. In 1844 the skirts still kept full and the one flounce had grown into two or three, but the ordinary walking dress was flounceless and plain. In 1846 the flounces increased to between five and six, and no end of tartan in very big designs was worn, the very dickens to paint, especially if one happened to be a fashionable portrait painter, and a careful one at that. All these good ladies, the Duchess d'Aumale, the Queen of the Belgians, the princess of this or that, numbers of them, including our own Queen Victoria—for Winterhalter basked in the smiles of royalty—were anxious enough to have their dressmakers perpetuated as well as themselves. In 1851 the ladies began to wear tight little jackets of white over the wildest checks one ever saw, and over their ringlets the most pert little sun-bonnets, and in their hands the most compressed little bunches of flowers done up in bouquet holders of lace-edged paper. And they walked about with wonderful children, the boys in peg-top trousers and caps with big peaks and huge tassels, and the girls in the same screaming checks as their mammas.

Then in 1852 Mr. Winterhalter's studio was bombarded by a crinoline swollen to nearly twice its ordinary size, with eighteen or twenty rows of flounces on it, and dozens of little bows and loops of ribbon and little rosebuds. Then began the reign of Organdy, Tarlatan, Barege, Crêpe, Grenadine, and Gauze. And it was all the mode to wear an Algerian burnous, a moss rose in your hair, and a bracelet of gold and plaited hair on your arms.

Your fashionable portrait painter must bow to fate and fashion and go smoothly on as if the very grounds of art were not being swept away from under his feet.

Of course there was a "something" about the crinoline that was rather delightful. It was, in a way, a precious casket for the fair one enshrined therein; but from the point of view of the artist who depends so much on the sweep and line of a figure to get his effects, this cage was a terrible difficulty, since it did away with every suggestion of form. Winterhalter did his very best; he realised that one cannot hide the charms of a beautiful woman, whatever her dressmaker may do, and that even if you make her the shape of a handbell, with her head for the handle, and build her dresses so that her shoulders slope like the neck of a champagne bottle, and part her hair in a wide parting in the middle and oil it down smooth over her ears, and then wrap her half up in a white silk and lace shawl, still the original Eve, the combination of child, goddess, and peacock will out; and if you are a good honest painter with a little heaven-given vision,



BY F. WINTERHALTER

THE EMPRESS EUGÉNIE AND HER COURT



THE FIRST OF MAY

BY F. WINTERHALTER

you will see the real woman through all the mass of her delightful vanities.

Then, after 1856, the fashion went really mad. The crinoline with a mere set of twenty flounces was outdone by one of sixty, eighty, even a hundred. Doors had to be widened, getting into a carriage or a stall at the opera became a work of great art, only one woman could go up a staircase at a time. Mr. Winterhalter was confronted by the monster and nobly set it down, bows, flounces, ribbons and all, and topped it with a head of some beautiful woman.

Now, this painter has often been called mediocre, poor, third rate; but when one realises the difficulties he laboured under, it is easy to see how very hard it was to arrive at any high pitch. He certainly is not in the first rank of genius, but I think it may be claimed that he was quite in the first rank of talent, and one has only to take a few of the German painters of his time to see what could be done with the hideousness of his period. For instance, there are

Danhauser, Anselm Feuerbach, and Krüger, all men of his own time, whose pictures are exact and interesting mirrors of the costume and personality of the early nineteenth century.

Just after 1860 the monstrous crinoline began to fade, and then came a fashion which was indeed one of the most graceful of any time. Then Winterhalter showed how he could paint easy and charming portraits; witness the portrait of the lady of the name of Worontzoff. The reign of the crinoline was rapidly approaching an end, and in the seventies it had completely died out, after having remained for about ten years only in the mildest form, and really only as a stiffener for ball dresses. From 1860 to 1870 the wide voluminous skirts, adapting themselves to every movement of a woman's figure, gave all painters a chance, and it was not until about 1873 that the really terrible time came, far, far worse than that of the crinoline, when art suffered more, I suppose, than she ever suffered before, and, because of the suffering,



THE EMPRESS EUGÉNIE

BY F. WINTERHALTER



QUEEN VICTORIA AND HER FAMILY

BY F. WINTERHALTER

bred a new school with new ideas, new dreams, new impulses. We can see, by looking at the remarkably beautiful women drawn by Du Maurier, how truly melancholy was the reign of that monstrosity that succeeded the crinoline—the bustle; still, somehow art did marvels, and there are many beauties to be met in the drawings and paintings of the seventies.

This, possibly, is taking a very one-sided view in treating a man's art alongside the fashion of his day, but it seems to me that so much depends on clothes that one cannot divorce the crinoline from Winterhalter, just as one cannot think of those three-cornered head-dresses without Holbein, or Van Dyck apart from collars, or Romney away from fichus, or Watteau from a celebrated pleat.

Winterhalter was not, in the painter's sense of the word, a good painter. His quality is poor, his colour leaves much to be desired in the way of subtlety; but his arrangements are good, and he drew with real feeling, and he had a great sense of beauty. He will never be counted as an artist to whom one goes for any furtherance of artistic ideas, or for any purpose

except to admire the delightful way he had of flattering pretty women. And I prefer his work, sound and good as it was, to much of the work of the present moment, that seems to preach only peculiarity, or ugliness, or try for some new way in which to achieve a vulgar notoriety.

In his own time Winterhalter suffered from much unjust adverse criticism that hurt him deeply, and just because he did not follow every new hare that was started, he was no doubt a constant butt for the advanced young men. So much did he feel the remarks made upon his art that he left twelve pictures sealed in a box to be opened fifty years after his death, that they might come new before a generation free from bias.

I am afraid the judgment of the new generation is much the same. He was just what he set out to be, a sound painter of kings and queens, princesses and great ladies.

There is one thing more. It is to me an interesting thing to see how each age of women, each era, produces automatically some one artist whose province it seems to be to set down the feminine note of his



THE DUCHESS OF ORLEANS

BY F. WINTERHALTER

[Photo Neurdein

time for all future ages to see. Now and again the artist is great enough to grip the whole spirit of his own age and to paint, like Sargent at the present moment, the very feeling of the time into all his wonderful gallery. And now at the present day, when we are getting more acquainted with the art of the world, it is quite amazing to be able to look on photographs of paintings back and back as far as

portraiture goes, and to notice that it is always a man who sets down the woman in full and complete understanding, and that no great portrait of a woman by a woman appears in the vista.

[With the exception of the portrait on page 137, the illustrations to this article are reproduced from prints kindly lent by Messrs. H. Graves & Co.]



QUEEN VICTORIA

BY F. WINTERHALTER

Pottery and Porcelain

Eighteenth-century Variegated Wares

By E. N. Scott

THE lead-glazed earthenwares of the eighteenth century, which may be comprehensively classed under the designation "variegated," are essentially English in character, owing nothing in their technique to foreign influences. They are, moreover, the indigenous production of Staffordshire, having their origin in the primitive wares of the seventeenth century, and their perfection in the fabrications of the greatest potters of the eighteenth—notably Whieldon and Wedgwood. They arose in a great measure from the desire to satisfy the sense of colour, and in the attainment of that end, the potters who developed and perfected these wares—with a real, though perhaps unconscious, regard for high craftsmanship—utilized the inherent properties of their clays, their glazes, and their colouring oxides in a manner that was as appropriate as it was unpretentious.

Broadly, they comprise:—(1) Wares made from a combination of differently coloured clays—namely, the solid agate and other ceramics, which throughout their body resemble natural stones. (2) Wares superficially marbled with slips to represent various natural

stones. (3) Wares decorated with colouring oxides or coloured glazes—namely, the tortoiseshell, the mottled, the cauliflower, the pineapple, and such-like pottery.

Dealing with the origin of the first class, it cannot be said that the peasant potters of the seventeenth century combined different clays in order to produce a body that was variegated throughout—as was the case with solid agate—but by their varied use of coloured slips they certainly left suggestions to their successors. That being so, the chance mixture of differently coloured clays would suffice to set the early eighteenth-century workers experimenting with a view to the production of a variegated body. At any rate, by the third decade, potters* who were actively engaged in the development of lead-glazed earthenware side by side with salt-glaze, were using

* Dr. Thomas Wedgwood, who was one of the potters working in Burslem at about the time the Elers left the district (1710), is usually credited with the extensive and successful manufacture of solid agate, but, remarkably enough, there is no record of any fragments of this ware having been found at Burslem.



No. I.—SOLID AGATE COFFEE-POT
(HANLEY MUSEUM)



No. II.—SOLID AGATE TEAPOT
(CARTLICH COLLECTION, HANLEY MUSEUM)

a body of two or more colours to produce the earliest type of solid agate.

Those early examples were made of the red and yellow clays common to the district, and as throwing was the chief means of fabrication then in vogue, that method was first adopted. Observe the coffee-pot in No. i.

Only one process could have produced such a piece: throwing

with, of course, subsequent turning on the lathe. Notice how the veining of the body flows almost in a spiral round the circumference of the pot. In examining such examples one can see in imagination the markings evolving from the variegated clay under the influence of the wheel and the guiding hand of the thrower.

The teapot (No. ii.) shows the refinement which solid agate attained in the hands of such skilled makers as Thomas Whieldon and Josiah Wedgwood, who, during their partnership (1754-8) and after, doubtless made many such pieces. Here, obviously, the process was not throwing and turning. In order not to disturb the delicate veining, and also to allow of greater variety in shapes, the



NO. III.—"MALACHITE" VASE
WEDGWOOD AND BENTLEY

(HANLEY MUSEUM)



NO. IV.—SOLID AGATE VASE
WEDGWOOD

fied to fit it to a ware which depends for its beauty on the veining of the body. The pleasant grey-blue tone of this and many similar pieces comes of a glaze tinted with the cobalt blue of zaffres.

The vases in Nos. iii., iv., and v. take one from the

homely and unassuming style of the Whieldon period to the elegant classicism of Wedgwood and Wedgwood & Bentley. The appropriately simple shapes give value to the beautiful marking, and the size gilding of the handles — almost worn off in No. v. — provides just sufficient relief. Wedgwood, however, overstepped the limits of his medium when, taking advantage of the likeness of his body to natural agate, he so obviously imitated the then popular



NO. V.—SOLID AGATE VASE
WEDGWOOD AND BENTLEY

(CARTLICH COLLECTION, HANLEY MUSEUM)



NO. VI.—MARbled VASE
WEDGWOOD AND BENTLEY



WATER LANE, DEDHAM
THE BOWNE COLLECTION

Eighteenth-century Variegated Wares



No. VII.—"PORPHYRY" VASE
NEALE AND CO.



No. VIII.—"GRANITE" VASE
NEALE AND CO.

(HANLEY MUSEUM)

vases carved in the real stone and mounted with bands and handles of gold or ormolu. Not only agate, but other fine natural stones were simulated by Wedgwood and his contemporaries to a degree which defied surpassing. No. iii. is a good example of a successful imitation of malachite, the variegated body having been covered with a green glaze which tones the marking and gives a quality which is delightful quite apart from the imitative success. No. vii. is a particularly fine piece, marked "Neale and Co.," made with veining to represent porphyry. This is varied from the more sober products of Wedgwood by the addition of gilded medallions.

The second class of variegated wares—those superficially marbled with slips of various colours in order to produce the effect of agate, onyx, porphyry, granite, and other natural stones—is directly related to the rude seventeenth-century products, many of which depended for their enrichment upon the marbling and combing of slips. This type was perfected by Wedgwood when at the Bell House Works, Burslem, and was afterwards continued for a time at Etruria, its technique doubtless offering wider possibilities and fewer limitations than was the case with solid agate. For this marbled pottery he utilized his cream ware, and by spotting, mixing, and pencilling various slips upon its surface, he was able

to imitate various natural stones with a high degree of success. The snake-handled vase* in No. vi. is a good example belonging to the Wedgwood & Bentley period, and evidencing the extreme classicism which then characterised the Wedgwood products. The piece has been extensively enriched with size gilding.

The small vase (No. viii.), which bears the mark "Neale, Hanley," excellently imitates granite, the cream ware having been mottled with a blue-black colour to produce the effect. The gilded festoons and medallions pleasantly relieve the monotony of the mottling. This piece, like many others, shows that Wedgwood's contemporaries and imitators were not much inferior to him in their productions.

The third and widest class of variegated wares—very different in their technique to those previously considered—now claims attention. When the eighteenth-century potters turned to the production of colour upon their light-coloured wares, they found to their hand, though in crude form, various colouring

* This same shape, with the addition of a low relief frieze of *Apollo and the Muses*, was used in some rare instances in the production of jasper vases. One of them is included in the Wedgwood Institute collection at Burslem, and the original model is preserved in the Hanley Museum.



NO. IX.—TEAPOTS ATTRIBUTED TO DR. THOS. WEDGWOOD

(HANLEY MUSEUM)

oxides. There were manganese, giving the rich madder-brown (so well exemplified in the tortoiseshell ware) ; copper, giving a bright green ; iron, giving a warm yellow ; cobalt, in the form of zaffres, giving blue ; and these in combination giving certain secondary colours and neutral tints. The restrained colour schemes of this period are commendable, but they were as much due to the limited palette as to the potter's artistic sense, which, however, cannot be denied.

The primitive workers of the seventeenth century produced a "motley" ware by mixing manganese with the galena used for glazing, and when the more skilled potters of the eighteenth century had improved their method of glazing by dipping the biscuit ware into a liquid glaze, they very naturally followed up the hint of their predecessors. Take the two teapots attributed to Dr. Thomas Wedgwood,* which are illustrated in No. ix. The maker, whoever he was,

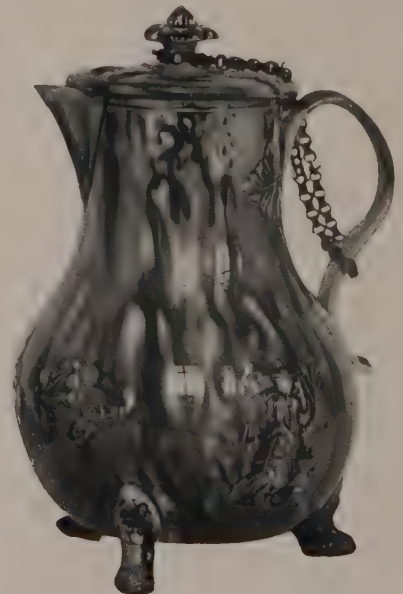
desired to add colour to his impressed ornament, and so to the biscuit ware—before it was dipped—he applied touches of manganese and copper oxide, which gave pleasant tints of madder-brown and green.

Nothing amongst this third class was more popular than the beautiful tortoiseshell, which was, in fact, only a refinement of the "motley" ware made long before. In the true tortoiseshell variety powdered manganese alone was used, and this being taken up by the glaze, united with it and flowed in the pleasing gradations of tone which give this ware its quality. Frequently, not only varieties of tone, but also of colour, were produced by the addition of other oxides—copper, iron, and cobalt. The ware thus produced would be more correctly termed "mottled"; but where the madder-brown predominates it commonly passes under the generic term of "tortoiseshell." The little teapot in No. x. is of the true tortoiseshell

* Fragments corresponding to these teapots have been found near the site of Dr. Thomas Wedgwood's pottery at Burslem, and their early date is evidenced by the ornament, which is very similar to that of early salt-glaze pottery, and not far removed from that of the Elers.



NO. X.—TORTOISESHELL TEAPOT AND MOTTLED COFFEE-POT



(HANLEY MUSEUM)

Eighteenth-century Variegated Wares



NO. XI.—MOTTLED BIRD ORNAMENTS AND SNUFF-BOX

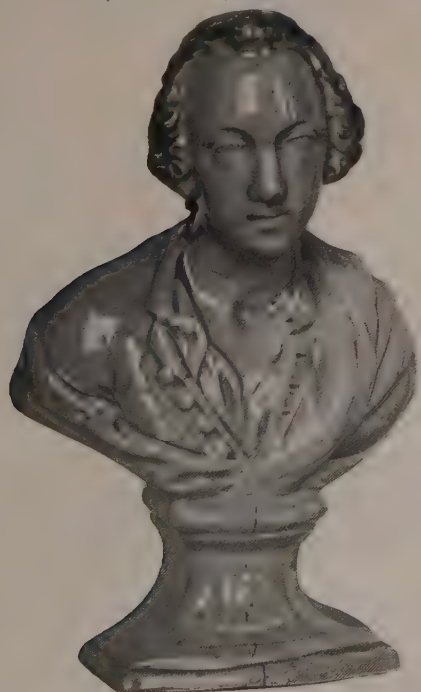
(HANLEY MUSEUM)

variety; but the coffee-pot in the same illustration, in addition to the madder-brown colour, is relieved with touches of green and blue. The teapot, it will be noticed, has a tiny bird-form surmounting the lid. It has been suggested that the pieces bearing this ornament were manufactured by Daniel Bird, of Stoke, but this suggestion cannot be regarded as having foundation in fact, seeing that numerous fragments with the same ornament were found a few years ago in excavating the foundations of the new Post Office at Hanley.

In addition to the many useful pieces made in tortoiseshell ware, Whieldon, and doubtless others too,

made pleasing little figures, ornaments and toys. The bird ornaments illustrated in No. xi. are particularly good and rare examples. They are beautifully mottled with the madder-brown of manganese, enlivened with splashes of copper green. Not only for their quality of colour, but also for their appropriate breadth of modelling, they must be assigned to one of the best potters of the period, probably Whieldon himself. The little piece in the centre of the illustration is a daintily designed snuff-box in the shape of a girl's head, again probably by Whieldon.

From the application of powdered oxides to the use of glazes coloured with the same oxides was but a small step. No. xii. illustrates two notable, and also rare, pieces of the Whieldon period—a portrait bust and a figure of a lion. Both are of richly glazed cream ware, and have sparing applications of a glaze coloured with manganese. In the case of the bust it has been pencilled over the head, and in the case of the lion brushed over the base. In both instances



NO. XII.—BUST AND LION WITH TORTOISESHELL GLAZE

(HANLEY MUSEUM)



NO. XIII.—COLOURED GLAZE TEA-CADDIES

(HANLEY MUSEUM)



NO. XIV.—GREEN-GLAZED CANDLESTICKS

WEDGWOOD

(FROM THE LATE MR. L. H. JAHN'S COLLECTION)

Eighteenth-century Variegated Wares



NO. XV.—"VINE" TEAPOT
(HANLEY MUSEUM)



NO. XVI.—"CAULIFLOWER" TEAPOT
(HANLEY MUSEUM)

the modelling, though differing in technique, is very expressive, and evidences such skilful craftsmanship as to make one wish those unassuming potters had not been content with anonymity.

Two quaint tea-caddies are illustrated in No. xiii. The first is ornamented with rudely modelled reliefs representing the Crucifixion, these being covered with variously coloured glazes, which in combination give a grey effect. The second caddy is decorated with a relief portrait of George III. on the obverse and another of Queen Charlotte on the reverse, the borders and portraits being coloured with green and madder-brown glazes.

The final development of this third class came with Wedgwood's invention, during his partnership with Whieldon (1754-8), of a rich green glaze, the use of

which is illustrated in the pair of candlesticks by Wedgwood in No. xiv. The design of these pieces, evidencing as it does a happy combination of naturalistic and classic ornament, is beyond reproach, and the modelling is obviously such as would give full value to the richness and transparency of the glaze. This green glaze and the yellow glaze, which Wedgwood also produced or perfected, are seen to advantage in the many varieties of the cauliflower, pineapple, melon and such-like wares, which were also quite evidently designed and modelled with a view to displaying the qualities of the glazes. In No. xvi. is a teapot of characteristic cauliflower pattern, and in No. xv. another teapot of much rarer design. In the latter the potter has with considerable inventiveness used the vine leaf for his decorative motive.





Tapestries of France Illustrated by Examples from Sir John Murray Scott's Collection

ONE of the points the Socialist ignores when he rants against monarchical government is the power that government alone possesses of giving prosperity to the arts and crafts of his country. France has been an example of this. Her kings for centuries took under their especial charge the development of the artistic industries, and in no other land were arrangements made on such a wholesale scale as at Versailles and the Louvre and at outside institutions for the accommodation of the artists and workmen engaged in the various enterprises.

An edict was issued by Louis XIV. in 1667 which provided for the establishment of a "Manufacture Royale des Meubles de la Couronne," a factory whose works embraced a very wide scope in *meubles* and included the "Gobelins."

It was, however, an earlier monarch who first started the fabrication of *tapisserie* in France, and at the time of the edict there were already established in

various quarters, such as the Louvre, à la Trinité, and Rue de la Planche, several *tapisserie* factories. When the dyeing works of the family of Gobelins were purchased by the Minister Colbert for the extension of the industrial art of tapestry weaving, he also purchased the *appartement* of Hippolyte de Comans and engaged his company of workers who had succeeded to the business of one Marc de Comans, the weaver who, together with François de la Planche, had been entrusted with the execution of the royal tapestries for Henry IV., *à la façon de Flandre*.

This monarch extended privileges to Marc de Comans that in these days would be regarded as little short of mad prodigality; he was invested with letters patent that gave him exclusive rights to exercise his profession of a maker of tapestries not only in Paris, but in whatever village he chose to further establish himself in. Apart from this important concession, which practically gave him the monopoly, he and his



BEAUVAIS TAPESTRY

AFTER LE PRINCE

Tapestries of France



GOBELIN TAPESTRY

AFTER BOUCHER

workers were allowed all their materials free of duty, were given free lodgings and very excellent pay. Such generous terms were unusual, but even in the sixteenth century tapestry workers were regarded as especially under royal patronage, and, as has been said, several small but flourishing factories existed, most of which eventually became absorbed in the *établissement Gobelins*.

The name Gobelins bore a strange superstition with it, and it was synonymous for years with the term "black magic," or a spirit of mad folly.

It is said this arose from the fact that the beautiful dyes were supposed to be secured by a mixture of the waste of the human body; and the success of the Gobelin family was further attributed to them having made a pact with the devil. A less superstitious generation attributed Gobelin's success with his scarlet dye to some quality in the waters of the Bievre, the little stream along whose banks the dyers had established themselves about 1450. The beautiful colours in the old tapestries are probably due to the advantage

derived from the proximity of these dye-works, and the possibility of getting the yarns thus accurately tinted to the designer's requirements.

Not many years after the edict of Louis XIV. wools alone were used; the introduction of gold and silver into the hangings was abandoned as being both costly and unsuitable.

It is a remarkable fact that in the borders of many of the French tapestries of the sixteenth and early seventeenth centuries we find the same type of light arabesques, grotesques, and classic forms as governed the decorative idea of the artist in furniture design a century later. Havard reproduces a sixteenth-century *teinture*, in the border of which one feels as if one was looking at a design by Chambers, so characteristically Pompeian are the arabesques, grotesques, and foliations. Thus we see how the classic has ever held its place in the affections of the decorative artist.

It has been subordinated at times by other influences capturing the popular fancy, but through all the centuries it never entirely loses its hold, and at



SUPERBE BEAUVAIS TAPESTRY

AFTER DESIGN BY COYPEL

intervals supersedes its rivals. It is to be noted in the designs which de Comans and de la Planche used. Later the frames became heavier, and during the "Orry" administration of the factory the effort to imitate a gilded frame was adopted as the right idea in place of the beautiful and eminently suitable borders of the tapestries of the fifteenth and early sixteenth centuries.

Most of the subjects copied ran in series during the period when Le Brun was *administrateur*. Ninety-five compositions were carried out, including the famous series of "L'Histoire du Roy," the drawings for which were carried out by Bailly and Bonnemer. Some of the series were so popular they were repeated several times. The "Seasons" enjoyed this favour, and the "Elements" were copied six times in the seventeenth century. Coypel designed many series. Perhaps the humorous "Don Quichotte" set added as much as any to his reputation, but his "Triumphs" copied at Gobelins were very charming. He also designed for the rival factory of Beauvais, and our illustration above shows one of the series of mythological subjects which became a vogue. It is beautiful in colour. I think I may say it is one of

the most beautiful I have ever seen. The translucence of the water is a triumph of art and craft. It seems incredible that such a feeling of transparency can be secured with a wool medium. The softness of the flesh, the air and light, are also exquisitely rendered. It hangs, together with the other tapestries illustrated, in the large gallery in the Rue Lafitte, where Sir Richard Wallace, and Lord Hertford before him, and Sir John Murray Scott at the present time, had and have their Paris home. Le Prince was another designer for both factories, and an example of his detailed compositions is illustrated. Indian subjects were quite the rage at one time. Coypel also drew a series, but more of an ornamental character than with a figure interest.

The camera has played a strange trick with the two Gobelins tapestries after Boucher, illustrated herewith. The good people's faces are not black, but are very warm pink and red in tone, and their draperies being mostly blue, the contrast proved too much for the plate. They, too, are in excellent preservation, but what series they belong to I do not know. They show, however, the breadth and vigour this popular artist was capable of, and likewise the skill of the

Tapestries of France

workers at the Gobelins. Boucher came in under "Oudry," but it was not until Marigny assumed the reins of control that he received his appointment of *Sieur-Inspecteur des Gobelins*. How tragic was the end when the poor artist was made to witness the destruction of some of the most important designs that the heads of the Communal regarded as tending to keep awake a feeling of regard for monarchical government!

The two methods employed in these tapestries are by no means distinguishable to the casual observer, yet a difference does exist, and one of the proofs is a somewhat amusing one. When *basselice*, or the horizontal thread, is employed, the worker stoops over his task, consequently it is common to find in these tapestries the hairs of the worker's beard or head woven in with the wools. In the *hautelice*, or vertical thread, this is impossible, as the craftsman has to keep his head raised, and so his superfluous hirsute appendages fall to the floor.

Another proof—where the design is forthcoming for reference—is that the *basselice* worker reverses his

subject in working, whereas the *hautelice* worker contrives that his completed tapestry shall be exactly like the picture in every way, otherwise, as far as technical quality is concerned, both methods arrive at an equal level of excellence.

It was under the direction of the Duc d'Autin that the heraldic tapestries known as *Chancelleries* were executed. The ground was blue, powdered by fleurs-de-lis, the composition consisting of either the Royal or Ducal arms with emblems introduced significant of the title and functions of the owner. Sir John possesses one of these tapestries with the arms of France as central motif. This hangs beside the famous mantelpiece on which stands what is regarded as one of the most valuable garniture in Europe, the centrepiece a *pendule-au-flamme*, the candelabra by Clodion.

A large gallery is the place to see tapestries to the fullest advantage, and those belonging to Sir John can be viewed in perfection, showing fully that the French *tapisserie* is the equal of the work of the Flemish men whose art originally inspired them.



GOBELIN TAPESTRY

AFTER BOUCHER

Viottiana

By E. Van Der Straeten

IN art, as in all things which concern the life of man, "Fashion," the most despotic and cruel of tyrants, holds its sway, and thus it happens that the most brilliant stars in the firmament of art appear sometimes obscured for a longer or shorter period as the tide of fashion rises and falls.

Down to the middle of last century "Giambattista Viotti" was a name to conjure with, while to the younger generation it is far less familiar than the names of Vieuxtemps, Wieniawski, and others. Surfeit counts in a great measure for Viotti's apparent neglect, and when the effects of that have passed away violinists will, no doubt, return to his masterpieces with fresh zest, for they will always keep their place among the standard works for the violin.

But even now his duets and concertos are well known to students of that instrument, and they will be interested to learn some incidents concerning the latter part of his life, which hitherto remained more or less a mystery.

Some years ago Mr. Edward Heron-Allen showed the writer a number of manuscripts which throw light on that period, and he very kindly gave his permission for their publication. They consisted of an autobiographical sketch, a number of letters to his friends, and his last will. These documents were all published in *Die Musik* (vol. i., Nos. 18 and 19, Berlin-Schuster & Löffler), together with reproductions of Viotti's portraits by Madame Vigée Le Brun, and by Trossarelli, which were supposed to be lost.

All that was known about the latter part of Viotti's life was that the French Revolution drove him to England, that he became partner in a wine business in London, which failed, and that for some time he was exiled for political reasons and spent the greater part of that time at Schönefeld, a small place on the Dove-Elbe, near Hamburg.

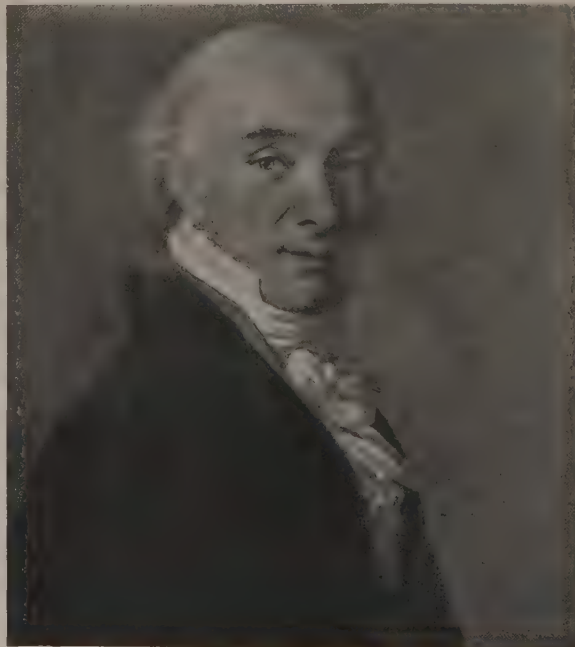
It was at the beginning of 1798 that he was arrested one evening

while sitting peacefully among his friends. Without giving any reasons for his arrest, the officer informed him that he must leave the country without a moment's delay. It transpired afterwards that Jacobites, residing in London, recked their vengeance on him for his escape from France by sending an anonymous letter to the Duke of Portland, in which he was accused of revolutionary intrigues and *lèse majesté*. This caused him to write the before-mentioned sketch, which he handed to Colman Macgregor, British Consul at Teneriffe (then staying at Hamburg), in order that he might undertake his justification. The document was headed: "A Short Description of the Life of J. B. Viotti, from his entrance into the world until the 6th of March, 1798."

He relates all that is known about his early life, and also how the terrors of the revolution caused him to sell all his belongings in France, pay the debts of his ill-fated theatre (Feydeau) and start for London, where he arrived in July, 1792. Exactly twelve months later he was informed of the death of his mother, and set out for Italy, to arrange the affairs of his family. Towards the end of the year he returned to London, where he had made the acquaintance of Mr. and Mrs. William Chinnery,* whom he extols as people of most excellent qualities, and good, staunch friends. They had introduced him to Mr. Charles Smith, a wine merchant, in whose

business he invested all that he possessed at the time. The reason he gives for doing so, is that he intended to devote his whole life to the company of his friends and the exercise of his art in privacy, and that to this his professional career would not give him full leisure.

Mrs. Chinnery was an excellent pianist, and a very accomplished lady of great personal



PORTRAIT OF VIOTTI

BY MME. VIGÉE LE BRUN

* Wm. Chinnery lived at 44, Mortimer Street. He left that house, which belonged to a Colonel Toon, at the end of 1798. His father, Wm. Chinnery, sen., was still alive, and living at 44, Great Queen Street.



REPRODUCED IN PORTRAIT OF A LADY

1800-1810

charm, whose house was frequented by the most fashionable and intellectual society. One of the most intimate friends of the family was Adolphus Frederick, first Duke of Cambridge. Their daughter, Caroline, a very beautiful girl, and their little son, Walter, were both pupils of Viotti. Both died young, as well as their eldest son, George, who was a young man of great promise, in whom the first Duke of Cambridge took a great interest, as we shall see anon. A

painting, by Lawrence, of Caroline was sold to France, but two miniatures of her, painted by Trossarelli, who also painted Walter and Mrs. Chinnery, as well as portraits of George, Mr. Chinnery, and Viotti, are in the possession of Mr. Algeron Green, of Surbiton. Mrs. Chinnery, who survived her husband and her children, had bequeathed them to a great-aunt of Mr. Green, together with

Viotti's letters, and the contents of her country house Gillwell, at Sewardstone, near Walthamstow.

Among the letters is one to Master Walter Chinnery, dated from "Schönfeldz" (Schönefeld), "ce 18 juin, 1798." In that letter Viotti writes:

"Do you practise your violin? You must keep up your playing, your brother George likewise, so that your 'Amico' may instruct you. Tell Mamselle (the governess) that I often think of her. Embrace your father and mother for me, and love with all your heart

"Your Amico,
"VIOTTI."

On the 8th of October of that year he wrote to Caroline:

"MY DEAR CAROLINE,—

"I was just busy composing some very pretty little pianoforte sonatas with violin accompaniment for you when a letter of your dear Mama brought me the news that you were sadly neglecting your music. I am all the more shocked at this as Mama adds that it is ill humour that prevents you from making progress.

"As I am convinced that this can last but a few moments,

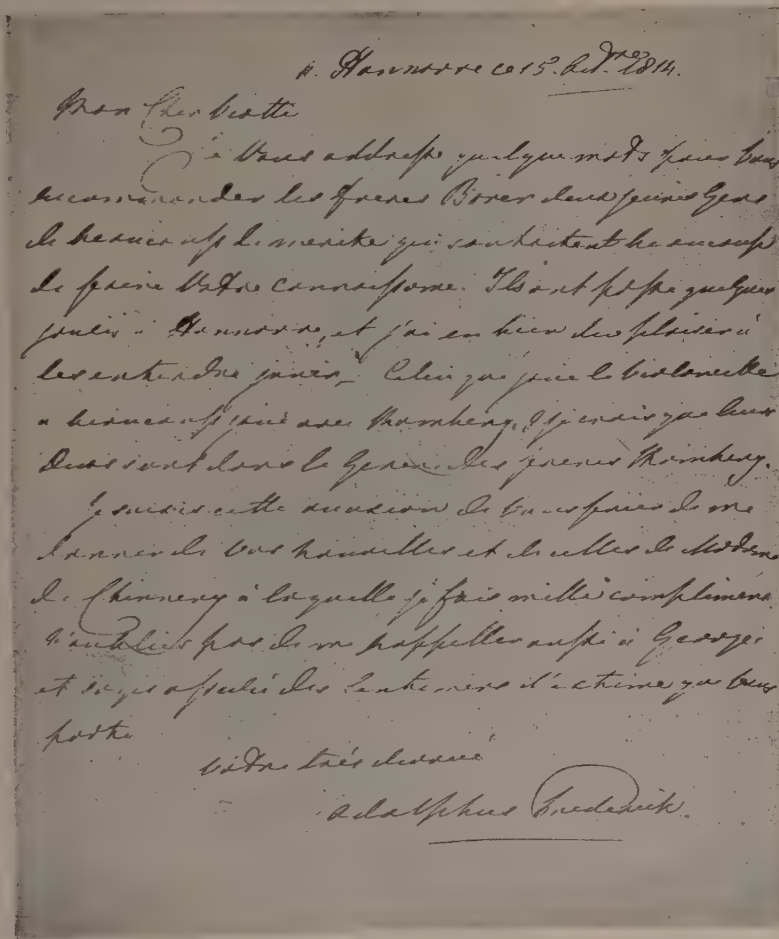
and that you will immediately be as sweet and amiable again as you were before, I shall finish the sonatas, so that you may play them to me very nicely on my return, and that I may have the pleasure of playing the accompaniment for you. I shall send them as soon as I hear from your dear good mother that you find pleasure again in music, that beautiful and agreeable art which gives so much enjoyment to the whole world.

"Adieu, my dear Caroline, embrace your little Walter for me, remember me to Mamselle, and speak often of me with your excellent mother and your good

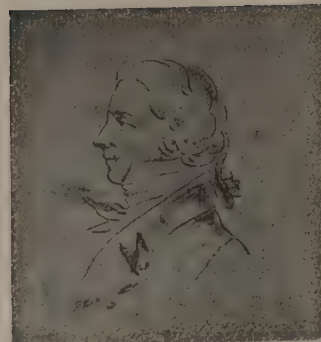
father. I hope that I may soon learn that you deserve the full esteem and friendship of l'Amico.

"J. B. VIOTTI."

The above is a literal translation from the French original, and it shows us better than any description the amiable and loveable character of Viotti. He had been educated at the expense of the Prince De La Cisterna, together with the young prince, and his distinguished appearance, as well as his great accomplishments and a natural grace and sweetness of manner, made him a favourite in Court circles, as



FACSIMILE OF A LETTER WRITTEN TO VIOTTI BY THE DUKE OF CAMBRIDGE



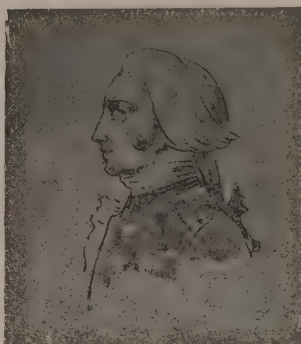
well as among intellectual and polite society.

How much he was devoted to the Chinnerys may be judged also from the fact that he dedicated six duos for two violins, op. 5, to Mr. and Mrs. Chinnery. They were composed at Schönefeld, and the dedication on the beautifully designed title-page runs as follows: "Full of gratitude, I offer this work to friendship. It is the fruit of leisure which my misfortune has afforded. Some of the pieces are dictated by grief and others by hope." His last violin concerto, the famous E minor, was dedicated to his friend, William Chinnery.

The last of the above-mentioned documents, his testament, refers once more to his friends in a most pathetic manner. We quote his own words.

After appointing his friends, Gustav Gasslar, of Paris, and Wm. Chinnery, or, failing him, George Robert, his son, as executors, he goes on to say:

"Not only am I dying without means, but moreover I die with a debt which breaks my heart. It is that debt which my misfortune caused me to enter into towards Madame Chinnery, born Tresilian. That good and excellent creature placed the sum of 80,000 francs at my disposal to assist me in my business. The house failed, and I was forced to relinquish not only my own capital but also the 80,000 francs lent to me with such disinterested magnanimity. That sacred debt is the misfortune of my life, and it will disturb the peace of my ashes, if I should have the misfortune to be unable to discharge it."



SIX PORTRAIT SKETCHES OF VIOTTI FROM LIFE

He asks that in the latter case all his belongings should be sold, and the proceeds handed to Mrs. Chinnery, after paying a debt of eight hundred francs to his brother, André. His Klotz violin he had already made over to her, but his Strad should be sold, as it would be possible to obtain "a nice little sum" of money for it. He requests that, as the proceeds would not cover his debt, nothing should be reserved for his interment; "a little earth will suffice for such a 'miserable' as 'myself.'" He feels sure that Mrs. Chinnery will forgive him if he dies in misery and unable to repay that sacred debt.

"I feel sure even that she will shed bitter tears in thinking of me, and that she will never cease to pray to the Almighty for the repose of my soul. In that conviction, and with tears in my eyes, I say farewell to her for ever. I say the same to you, dear friends, full of gratitude which I shall no longer be able to prove to you when you peruse these pages. Farewell, drop a tear and heave a sigh for the unfortunate who addresses his last prayer to you. Written in Paris this 13th of December, 1822."

His sun was not to set without spreading a friendly glow over the remainder of his days.

Within about a week from the date of the above document he returned to London, and appears to have lived henceforth in the house of the Chinnerys. Mrs. Chinnery and her son, George, occupied 17, Montague Street, Portman Square, until the end of 1823, when they

moved to 5, Upper Berkeley Street, and it was at this address that Viotti expired on the 8th of March, 1824, at seven o'clock in the morning, in the presence of Mrs. Chinnery—according to a family letter of that date.

His last resting-place is still unknown, as, curiously, none of the Roman Catholic churches of that neighbourhood have a record of his death. It appears not impossible that he was buried at Sewardstone, where Mrs. Chinnery's children were interred. There is a crayon picture which shows Mrs. Chinnery at the grave of Caroline. Some members of a branch of this family are well-known sportsmen of the present day.

We have mentioned already that the first Duke of Cambridge was on very friendly terms with the family, and also with Viotti. Mr. Edward Heron-Allen, who received the before-mentioned documents from Mr. Algernon Green, has also some letters from the Duke to Viotti. They contain several interesting references to topics of the time.

The first letter, headed "Cambridge House, Samedi," without date, was written early in 1813, as it refers to the foundation of the Philharmonic Society. Viotti, as one of the founders, had sent a ticket to the Duke. The latter writes :

"MON CHER VIOTTI,—
 "Je m'empresse de vous accuser le reçu de votre billet et de vous prier de me mettre sur la liste des souscripteurs à la Société Philharmonique, c'est avec un plaisir que j'assisterai à ces concerts, et je me flatte que cette société réussira à retablir le gout pour la musique instrumentale qui malheureusement est tombée en decadence dans ce pays ci. Je suis bien fâché que vous ayez été derechef incomodé le pauvre Vanoni est dangereusement (malade) et je ne l'ai pas vu depuis, trois semaines, desorte que je n'ai pas touché le violon de tout ce temps. Je vais demain à la campagne, (mais) et à mon retour

je serai enchanté de vous revoir et de vous assurer de vive voix de la haute estime avec laquelle je suis.

"Votre très dévoué
 "ADOLPHUS FREDERICK."

"Je vous prie de faire bien des compliments de ma part à Madame Chinnery, et de lui dire que je lui recommande d'aller chez Mr. Bacon, No. 17, Newman Street, voir la statue du Roi d'ont l'exhibition finisse aujourd'hui en huit. Je l'ai vu hier, et j'en suis infiniment content.

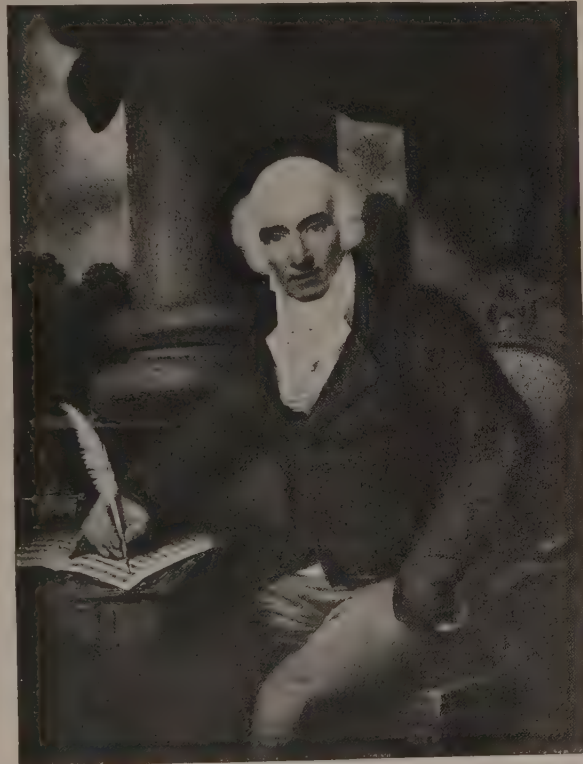
Translation.

"MY DEAR VIOTTI,—

"I hasten to acknowledge receipt of your note, and to ask you to put me on the list of subscribers to the Philharmonic Society. I shall attend these concerts with pleasure, and flatter myself that this society will succeed in re-establishing the taste for instrumental music, which unfortunately has gone down in this country. I am very much annoyed to hear that you have been again molested. Poor Vanoni is dangerously (ill), and I have not seen him for three weeks, so that I have not touched the violin all that time. To-morrow I am going to the country, (but) and on my return I shall be delighted to show how highly you are esteemed by

"Your very devoted
 "ADOLPHUS FREDERICK."

"Please give my compliments to Madame Chinnery, and tell her I recommend her to go to Mr. Bacon, 17, Newman Street, to see the statue of the King, the exhibition of which will be closed to-day week. I saw it yesterday, and I am very well satisfied with it."



PORTRAIT OF VIOTTI

BY TROSSARELLI

As the first Philharmonic took place on March 8th, this letter was probably written in February. The Duke, who was a brother of the Queen, was an enthusiastic musical amateur. He was afterwards sent to Hanover as a General, and subsequently became Governor-General of that country. His London residence, "Cambridge House," now 94, Piccadilly, has been converted into a club.

The next letter runs thus :

"CAMBRIDGE HOUSE, DIMANCHE,
 "7 h. du soir.

"MON CHER VIOTTI,—

"Je m'empresse de vous accuser le reçu de Votre Billet, et de vous dire que ayant oublié la repetition de ce matin j'ai envoyé chez vous pour vous proposer une petite Musique et pour

* In this, as in the following letters, the spelling of the original has been strictly adhered to.



CAROLINE CHINNERY BY TROSSARELLI

avoir le plaisir de vous voir et de vous demander des nouvelles de Madame Chinnery.

"Je ne manquerai pas demain de me rendre au (*premier*) concert pour entendre le premier coup d'archet. Adieu, faites bien des complimens à Madame Chinnery et à George, et soyés assuré de mon estime.

"Votre très dévoué

"ADOLPHUS FREDERICK."

This note was evidently written on the 7th of March, as the first concert of the Philharmonic Society took place on Monday, March 8th, 1813. Translated, the note runs as follows :

"CAMBRIDGE HOUSE, Sunday, 7 p.m.

"MY DEAR VIOTTI,—

"I hasten to acknowledge receipt of your note, and to tell you that, having forgotten the rehearsal this morning, I sent to you to propose a little music, and to have the pleasure of seeing you, and to ask news of Madame Chinnery.

"I shall not fail to go to the (*first*) concert to-morrow to hear the first stroke of the bow. Adieu, give my compliments to Mme. Chinnery and to George, and let me assure you of my esteem.

"Your devoted

"ADOLPHUS FREDERICK."

The Duke never forgets to speak of, or send messages to, "George," but the father, William Chinnery, is not mentioned once.

A curious fact is that *Mrs. Chinnery* and *George Chinnery* appear as occupiers of



MRS. CHINNERY BY TROSSARELLI

17, Montague Street, until the end of 1823, when Mrs. Chinnery moved to 5, Upper Berkeley Street (according to the London directories of the time). The former is undoubtedly the house to which the Duke refers in a letter of July 7th, 1817, when he says that he is pleased to hear that they have found a house which they like. Of William Chinnery we hear nothing more, except that Viotti appointed him his trustee in 1822, and that he was then living at Hâvre.

Another undated note speaks of the Duke's satisfaction to hear that Viotti has recovered from a recent indisposition, and that he hopes that George will follow his example by recovering in a couple of days (*un couple de jours*). It then tells us of his regret at not finding Mrs. Chinnery at home when he called, and asks Viotti to postpone his intended visit, as he had to go to Carlton House,* but that he hopes to see him and have some music on his return from the country on Wednesday.

Here is the original text :

"CE DIMANCHE,

"MON CHER VIOTTI,—

"Je m'empresse de vous accuser le reçu de votre bien aimable billet et de vous dire que je suis bien aise d'apprendre que vous êtes tout à fait



WALTER CHINNERY BY TROSSARELLI

* The residence of the Regent, George, Prince of Wales, afterwards George IV.

remis de votre indisposition. Je doute qu'il me soit impossible de profiter aujourd'hui de votre bien aimable offre de passer chez moi étant obligé après l'Eglise d'aller à Carlton House mais à mon retour de la Campagne Mercredi prochain se sera enchanter de faire de la musique avec vous. Je vous prie de faire bien des compliments de ma part à M^e Chinnery et de lui dire que j'ai été bien fâché de la manquer hier. Faites aussi mes amitiés à George, et dites lui que je me flatte qu'il suivra votre exemple en se remettant dans un couple de jours de son indisposition.

"Adieu, mon cher Viotti, et croyez moi,

"Votre très dévoué

"ADOLPHUS FREDERICK."

The following is also undated :

"Wednesday, at one o'clock in the morning.

"MY DEAR VIOTTI,—

"This moment I have read your amiable note, and I hasten to tell you before going to bed that I shall be delighted to see you again at ten o'clock for breakfast.

"Please give my compliments to Madame Chinnery and to George, and believe me (*et d'être persuadé!*),

"Yours truly,

"ADOLPHUS FREDERICK."

"If George has time, tell him to accompany you."

The preceding notes give us a very good idea of the familiar footing that existed between the Duke, Viotti, and the Chinnerys. In fact, the keen interest which the Duke shows in everything that concerns George Chinnery leads one almost to think that he may have been his godfather.

The next note comes from Hanover with a recommendation for the Brothers Bohrer, who, on their concert tour over Northern Europe, visited Hanover on their way to England. Although they came to London in 1814, they did not play at the Philharmonic concerts until May, 1828. Anton Bohrer, the violinist, returned in 1834 to Hanover, where he remained as "Concertmeister" (leader), while Max Bohrer settled at Stuttgart. Romberg said of him, that if he closed his eyes when he heard Max Bohrer playing he imagined he heard himself. The two brothers usually played duets by Romberg, or of their own composition, which was similar in style, but rather weaker.

The interesting little note runs :

"MY DEAR VIOTTI,—

"I send you a few words to recommend the brothers Bohrer, two young people of great merit who are very anxious to make your acquaintance. They have spent a few days at

Hanover, and I had much pleasure in hearing them play. The one who plays the violoncello has played a good deal with Romberg, and I believe their Duos are in the style of the brothers Romberg.

"I take this opportunity to ask you to send me news of yourself, and of Madame de Chinnery, to whom I send my compliments. Don't forget to remember me also to George, and rest assured, etc., etc."

In 1814 Viotti paid a visit to Paris, and his friends encouraged him to devote more time to composition. He apparently took their counsel, as the following letter will show, and it is certain that he wrote some of his finest concertos during the period which preceded his last return to France in 1819.

The commencement of the letter, dated from Hanover, February 6th, 1815, deals with the delivery of two violin bows which Viotti had purchased for the Duke. The latter tells him how much he wished that Viotti might bring them himself, but then he knew how indispensable he was to his friends. He then refers to a passing indisposition of Mrs. Chinnery, and continues as follows :

"You may rest assured that I thoroughly appreciate your sentiments with regard to George, and I wish that it depended on me to prepare another destiny for him. I am sure that your friends in Paris were very pleased to see you again, and I am rejoiced to hear that they have encouraged you to take again to composing. I am looking forward with impatience to receiving the concerto which you will kindly dedicate to me. I have been busy studying the quartets, which are of

great merit. I have played one with Romberg, who was charmed with it. He spent eight days here, and it is impossible to be more amiable than he. I heard him play nearly every day, and I have much regretted his departure. I flatter myself that a few months hence I shall be able to make a journey to England, and in that case I shall rejoice at the pleasure of seeing you again. . . ."

The following letter shows that this intended visit to England was actually made in the summer, 1816. George Chinnery was destined for the diplomatic career, hence the reference to Canning. "L'Amico," as we have seen before, was the nickname of Viotti. The rest of the letter explains itself.

BRIGHTON, Aug. 7th, 1816.

"MY DEAR MRS. CHINNERY,—

"I have many apologies to make to you for not having acknowledged yesterday the receipt of your very kind note, but I really was so hurried that it was not in my power. I therefore seize the first moment I have to myself to return you best thanks



CAROLINE CHINNERY

BY TROSSARELLI

for it, and to assure you that though I have been hitherto deprived of the pleasure of waiting upon you, it has not been my fault, but really it has been owing to the constant hurry I have been living in ever since I have been in England. George and l'Amico will have both, I trust, done me justice in this respect, and you may depend on my calling at your house before you leave London. It is very provoking, indeed, that I should have been so long in London without our having met, and it is a thousand pities that the party at Wimbleton should not take place. The cause, however, is fortunately removed, but I fear, for all that, that I must give up the pleasure of meeting you there this year, as my stay in England will be very short, and I really am afraid of fixing a day from the uncertainty that I can keep my engagement. You will easily believe the delight I had to see George, and I sincerely hope that after the knowledge Mr. Canning has, of his character and abilities, he will soon think of doing something for him. I will now not detain you any longer than to request you to remember me most kindly to George and l'Amico, and believe me,

"My dear Mrs. Chinnery,

"Yours most sincerely,

"ADOLPHUS FREDERICK."

On the 21st of October, 1816, he writes again from Cambray :

"MY DEAR VIOTTI,—

"As I have heard that you are at Brussels, I hasten to send you these lines. . . . You know the deep interest I take in everything that concerns Mrs. Chinnery, and you will surely have no doubt that it would give me the greatest pleasure to be useful to her. At this moment I see no possibility of doing so. All the apartments at the various palaces are occupied, and even were this not the case, the Lord Chamberlain has so many people on his list that I am sure I should meet with a refusal if I asked him. My sister's household is complete; moreover, I must confess that I do not know what (situation) post Mrs. Chinnery could occupy near her. After this explanation you will see, my dear Viotti, that I find it impossible to be useful to her. Adieu! I must finish, for my brother, who will take this letter, is just ready to depart. . . ."

From the above it appears that Mrs. Chinnery sought an appointment as lady-in-waiting, through the influence of the Duke, but was unsuccessful.

The last of the letters is dated¹: *Monbrillant, ce*

7 Juillet, 1817. With that letter he sends a draft for fifty guineas for a violin which Viotti bought for him, requesting that it might be sent to his "Maitre d'Hotel, Mr. Unlin," with instructions to hand it to the Hanoverian courier, who would be in London at the end of the month, and would take it with him on his return. After expressing his pleasure about the satisfactory news of the state of health of Mrs. and George Chinnery, and that they have found at last a suitable house (17, Montague Street), he tells him that he hopes to come to England, in the following year, and to pay them a visit. Then he continues :

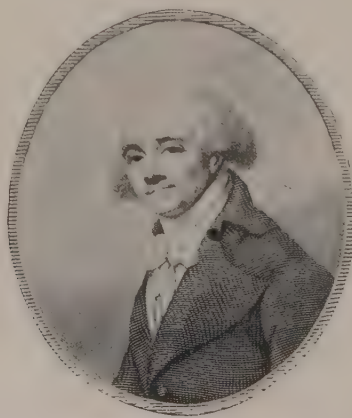
"I had to remain here this year much against my will, but one must do his duty, and for that reason I am obliged to remain in the country. The music fares badly; unfortunately I have so little time at my disposal that I have not played the violin more than eight or ten times during the last three years. I sing sometimes, and I have an Italian, called Bolossi, who accompanies me very well, and who is a good composer.

"Good bye, my dear Viotti, and be assured of the esteem and friendship

"Of your devoted

"ADOLPHUS FREDERICK."

It is evident that the Duke's friendship towards Viotti and the Chinnerys was worth more than his French. There is a homeliness and kindness of spirit which peers through all his poor French, however, which must win for him a good deal of sympathy. It is evident, also, that he took a great deal of interest in all the people he came in contact with. Amusing is his reference to the "good composer," Bolossi, of whom the world is totally ignorant, and probably none the worse for it. But Italian was as much the fashion in music as French in polite conversation, no matter whether good, bad, or indifferent. And one thing more we learn from these letters—how greatly honoured and beloved Viotti was by the best people of his time.



PORTRAIT OF VIOTTI

BY GEORGE CHINNERY

Miscellaneous

"Lesser Lares"

By Miss May Crommelin

(From the Collection of Mrs. Theodore Bent)

MOST of us islanders inveigh only a trifle less heartily than outlanders against the monotonous exteriors of our long, unlovely streets in London—the heart of the world. But could Asmodeus, god of roofs, reveal to some favoured few the rare, maybe unique, specimens of forgotten art, or prehistoric handiwork, which lie safeguarded in some of the Georgian and early Victorian houses, begrimed and unpleasing as their neighbours, then, surely, the fortunate ones would wish others to share in their curiosity and interest, more especially if such were understanding folk—connoisseurs.

For this reason I gladly undertake to describe a chosen few of the queer or quaint, rich or rare objects that line the walls of Mrs. Theodore Bent's home in London. Her name is familiar to the many who recall the keen delight with which they read *The Ruined Cities of Mashonaland*, by her late husband, whom she accompanied. But few know how varied were the travels and explorations of this highly-cultured couple. From fields afar they brought back their treasures, some chosen because of their intrinsic worth, some for opposite reasons. Many things which are common to people little known to us "may give us to think"; may suggest new ideas to the handicraftsman, or throw light on the doubtful meaning of some Persian poet.

Those travellers who are wary, if not altogether wise,

eye with well-founded distrust many of the "finds" brought home by globe-trotters—those who rush to India or the Colonies on lightning trips—to "broaden their minds." I myself have known of silver belt-clasps bought by such a one in an out-of-the-way bazaar in Cashmere; clasps with a tiny mysterious mark—that of a Birmingham factory. While as to Chilian wooden stirrups and sun-ray spurs, they are unloaded freely at Valparaiso in cases from Liverpool. And even Inca burial-mounds and sea-sands are "salted" with pottery that was English clay in the days of Pizarro.

But no such suspicion can attach to any of Mrs. Theodore Bent's relics of prehistoric ages, or Eastern household gods bought from their house owners.

Little anecdotes attending the first acquaintance with these bespeak their genuine origin.

It may be granted that Hadhramout, in Southern Arabia, is not a happy haunt of the British tourist—therefore unlikely to promise a good sale for admirable English or German imitations of Arabian heirlooms. Thence come several of the objects shown in the illustrations herewith. For instance, the Arabian door to a safe, with its "tumbler" lock, was built into the inner wall of a house where Mr. and Mrs. Bent were staying at Hadhramout. In point of safety, our makers of burglar and fireproof safes would smile were one to



ARABIAN SAFE DOOR OF CARVED CYPRESS

recommend this to their consideration. Yet this thick wood, although beginning to show signs of decay, doubtless proved quite sufficient to stop slaves from pilfering small valuables.

Three incense burners from the same town shown together are reckoned old in make and shape, even in Arabia. One is of wood; another of pottery; the third of stone. Besides being used for incense, they were handed from one smoker to another that pipes might be lit at the glowing charcoal in the bowls.

In the shield bearing the collection of locks and keys, the topmost and coarsest lock is of Turkish make. The word workmanship better applies to the decorations of the wrought-iron keys—Indian, some of them—or to the midmost Arabian wooden lock like that on the safe. This lock, with its wooden key, is unhappily crumbling fast, and must be of great age. The house door whence it was taken was carved in like manner on the outside. Inside—an Oriental trait—the surface was left quite rude. The small brass padlocks in attempted imitation of devices or animals came from Persia.

The massive iron lock and key photographed in



THREE INCENSE BURNERS

FROM S. ARABIA

company with a wooden comrade, which is almost as large as a small poker, was purchased in Bahrein.

The Persian spoons grouped together came from Abadeh, in Persia. They are carved in extremely light wood, and float on the surface of big wooden bowls filled with various fruit drinks or honey-water. In England we wrongly suppose that sherbet in the East means a particular beverage. On the contrary, the word (from *shrub*, to drink) applies to various liquids often cooled with snow. Those who are thirsty simply raise the spoon itself to their lips.

Among the abstemious Arabs, another favourite means of quenching thirst is to partake of sour milk. The two milk-bowls brought back by Mrs. Bent are fine specimens of their kind, and valuable. Both are hollowed out in wood, which is inlaid with minute patines of silver in different patterns.

Of all the curiosities in the house, few interested me more than the Abyssinian chair, destined for the British Museum; partly because its plaited thongs reminded me of the mouldering seats in the museum at Cairo, of sofas and stools disinterred from Egyptian tombs, more old, more fascinating than any other



SHERBET SPOONS FROM PERSIA

“Lesser Lares”

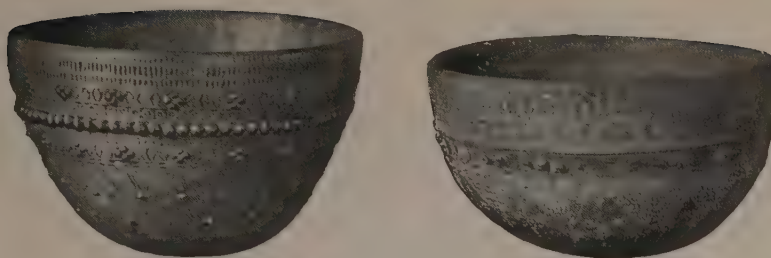
wooden furniture I know of; partly because Boer settees seen in South Africa have just the same leathern thongs used, instead of cane

or rush plaiting, for their seats. The story of this chair, so odd in shape, being much wider at the back than the front, was told me by its present owner from her diary written in Abyssinia.

While travelling far inland in Abyssinia, Mr. and Mrs. Bent fell by chance into the midst of a wedding feast, which they were invited to join.

Before leaving, it was discovered that the headman was casting eyes of envy on a sun-umbrella belonging to the strangers, compared with which the chair of his grandfathers was as nothing. A barter was made with mutual gratification, and a Sheffield knife added in complimentary thanks. So the chair, of a rich coffee-brown, both its carved legs and leather-twisted thongs matching in hue, was tied on mule-back to swing some hundreds of miles, till it should reach its present resting-place—its destination being finally the British Museum.

Last and chief in the collection comes a carved soap-stone beam—a monolith from the “Great Zimbabwe,” which ruined fortress appears to have been the capital of a long series of prehistoric gold-workers’ strongholds in South Africa. In his *Ruined Cities of Mashonaland*, Mr. Bent graphically describes the high inland plateau surrounded by weird hills, gorgeous with tropical vegetation, where these giant circular ruins stand.



ARABIAN MILK-BOWLS

Whether Mashonaland was Ophir, or the sacred land of Punt, who can yet decide? But in any case, from the internal evidence of his discoveries

in the ruins—this our stone being one witness—Mr. Bent was persuaded that these ruined temples were sacred to that gross “stone-worship” known alike to Phoenicians and early Arabians, who worshipped in this sense a tower said to have been raised by Ishmael, their patriarch. Such also, he says, was the idolatrous tower of Penuel, belonging to the Midianites, destroyed by Gideon. This aged cult of honouring life on the earth, thus symbolised, was often allied with that of Motherhood, of which the vulture was a recognised emblem. And this stone was found on a temple platform which had been decorated with similar monoliths that were lying around. Many were pillars each topped by a rudely-carved vulture; others showed a rosette in their geometric various

adornments; and this, so Mr. Bent insisted, is a peculiar mark of the Phoenicians.

Other discoveries there were of pottery vases, showing fragments of processions; of soap-stone objects and of gold miners’ implements. From these the traveller could conjure up a dim entrancing vision of the frowning ancient fortress, with its massive time-defying walls of stone, its tortuous guarded approaches; its mysterious temples, with these sacred stones bristling about its platform and towers; while within lay the secret chambers of the gold furnace.

To sum up, Mr. Bent was persuaded that here were proofs



ABYSSINIAN CHAIR OF HOUSEHOLD STATE



LOCKS AND KEYS ARABIAN, PERSIAN, INDIAN, ETC.

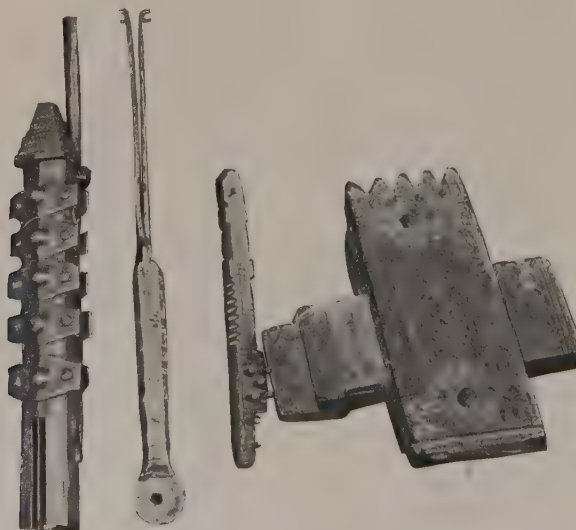
sufficient of enormous gold workings, which must have produced that gold brought "from Arabia" which is so familiar an expression in the Bible. Yet centuries earlier than the days of David and Solomon, this Arabian gold was mentioned in Egyptian inscriptions and in Assyrian; while but shortly before the Christian era the Romans also quoted the plentiful wealth of Arabian gold. The



CARVED SACRED
STONE FROM
MASHONALAND

said gold was not found in Arabia itself, but fetched thither by its merchantmen and ships.

This stone was brought away with several of its kind, its fellows being given to the Cape Museum.



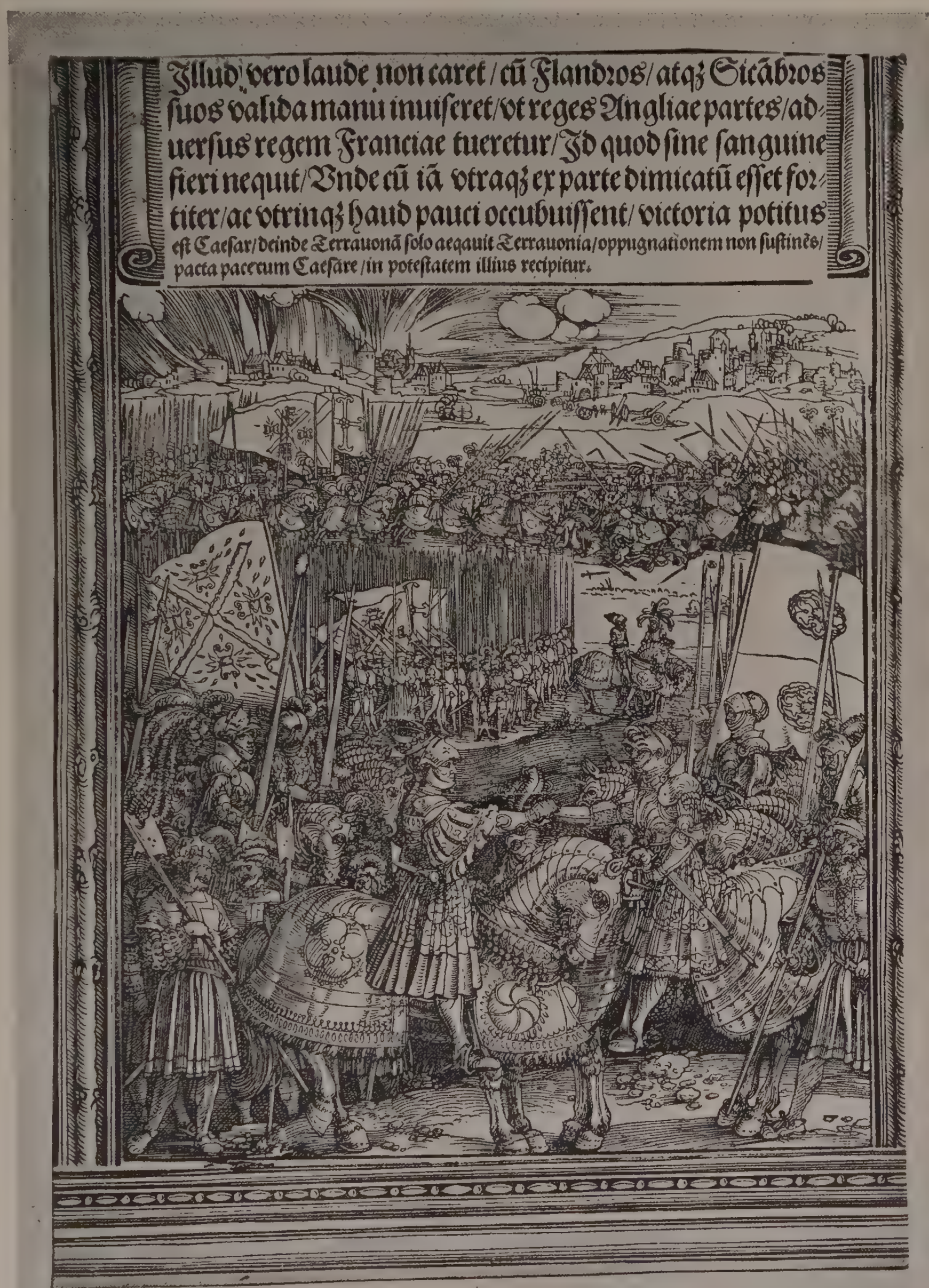
TWO LOCKS AND KEYS

FROM HADHRAMOUT, S. ARABIA

of woodcuts, unfortunately extremely rare, may be recognised by the perfect state of the blocks—the absence of springs or rents in the border lines, and of worm-holes. The weakening of the sharp edges by the weight of the press soon caused the impressions to become rough and coarse; the peculiar softness in tone of a print, its clearness and sharpness of line, are therefore sure signs of a “lovely” impression.

The sale of any collection at which fine examples of Dürer are to be found invariably means keen competition, though in England there is a tendency to pay large prices for the *favourite* engravings, while the lesser known engravings and the woodcuts are not so eagerly sought for. In the early sixties prints could be picked up for comparatively small sums. Willshire in his *Ancient Prints* mentions buying a good copy of the *Apocalypse* for £5, for which he had to pay £16 in 1870. At the recent Cornill d'Orville sale £320 was bid for a set in only moderate condition. *The Life of the Virgin* (20 proofs) realised £150, while £175 was paid for *The Large Passion* (12 proofs). The ninety-two

prints of *The Triumphal Arch of Maximilian* were knocked down for £105 at the Angiolini sale.



TROOPS ENTERING A TOWN AFTER A SIEGE

Within a limited space an account of any branch of the great German's artistic activity must necessarily be very incomplete. Those who find delight in these *human* pages should study the magnificent



THE HOLY TRINITY (B. 122)

collection of Dürer prints in the Print Department of the British Museum. This collection includes a series of woodcuts, almost complete, "unrivalled in quality and condition"—*The Little Passion*, a set of

proofs; *Life of the Virgin*, first state, without text; *Great Passion*, *Life of the Virgin*, and *Apocalypse*, all with Latin text, edition 1511; and a *Triumphal Arch*, dated 1515.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED MINIATURE.

DEAR SIR,—I am taking the liberty of sending a photo of a miniature on ivory in gold frame, and should esteem it a favour if you, or your readers, could give me any information as to who the lady is, and by whom painted. It is signed "T. D., 1779," just in front of curl on neck. The miniature is just half the size of photo.

Thanking you in anticipation,
I am, yours truly, A. ASHE.



UNIDENTIFIED MINIATURE

NELSON JUGS.

DEAR SIR,—The first of these two Nelson jugs (of which I enclose photographs) is fairly common; but I have never seen the counterpart of the second.

Can you, or any of your readers, suggest an explanation of bulgy excrescences on either side of the head?

Both vessels are of a heavy make of stoneware (Doulton's, I think) of a creamy buff tint, the hat being brown.

"Trafalgar, 1803," is inscribed on the base of the second; and below that there appears to have been a name or inscription, but it has been obscured in the firing. The first is not marked.

Yours faithfully,
F. GORDON BROWN.

T. WHEILDON, OF
DERBY.

DEAR SIR,—Will you kindly let me know when "T. Wheildon, of Derby," was casting

large bells. I have bought a large bell weighing two cwts. from Trentham Hall, with the name "T. Wheildon, Derby," in raised letters, and should like to know the age of it.

Yours respectfully,
G. F. ASTON.

PRINT OF CHARTERHOUSE.

DEAR SIR,—Can you tell me whether the print of which I append a description is extracted from any publication? The only copy which I have seen is in the British Museum, but there are no particulars. It is a large (perhaps 16 in. by 10 in.) plate—bird's-eye

view of Charterhouse, with lettered references in margin to various parts. Published by Timothy Jordan and Thomas —well (first syllable obliterated), Sutton Nicholls del. No date, but apparently about 1770. It is not the smaller bird's-eye view, so often to be found, which, I think, Sutton Nicholls also did.

I shall be very grateful if you can refer me to the original provenance of this print. Believe me, dear sir, yours very

truly,
GERALD S.
DAVIES,
*The Master
of Charter-
house.*



NELSON JUG (I.)



NELSON JUG (II.)



UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING.

DEAR SIR,—Could you identify picture and artist? The picture is damaged and also fly-marked, as it shows up in photo. Pencil and water-colour, 26 in. by 30 in. It is signed, but too faint to be certain.

Yours, etc.,

H. R. ABBOTT.

UNIDENTIFIED PORTRAIT.

SIR,—It is on record in my family that the photo of enclosed oil-painting now in my possession was the brother of my great-great-grandmother—a certain Roger Askew, one of the Cumberland family of Askew. This Roger was married in 1697, and died 1737. Probably the portrait would be painted about the earlier date. He resided in London. What I want to ascertain is—if you can tell me this from a photo—whether the original is still likely to be by any noted painter. I think it is well painted, but am not sufficient of a judge to know its value in that way. It seems to me a little like Kneller's style. It came into my family *from* Roger Askew; but there is always the chance that it might not be his own portrait, but that of some man of the time, or of a brother who was a lawyer or barrister, I believe, of

some note. Is the dress the dress of the period, or does it denote any particular office?

Truly yours,

ELEANOR CADDY.

P.S.—The idea of this being a portrait of a man of the time (not Roger Askew) arose from an artist telling me he thought he had seen it elsewhere.

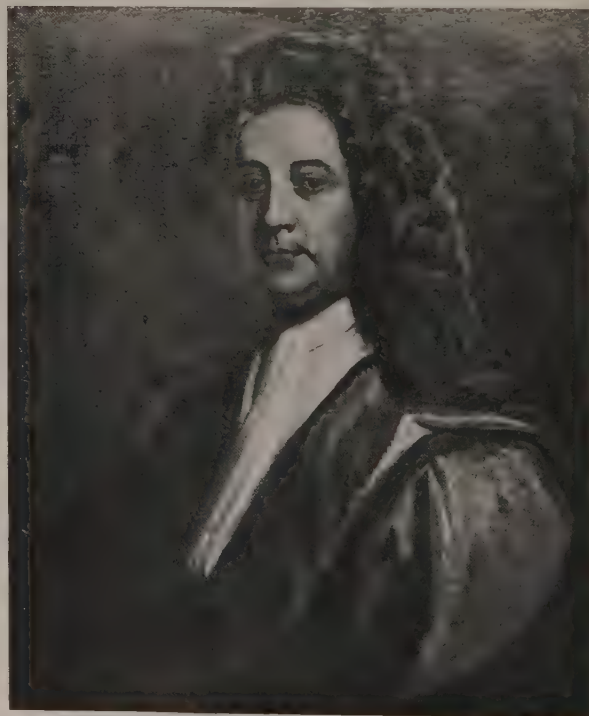
"THE YELDHAM OAK."

DEAR SIR,—I shall be glad if you will help me to discover where the picture of *The Yeldham Oak*, at Great Yeldham, painted by James Ward in the year 1833, and exhibited at the Royal Academy in 1834, is at the present time.

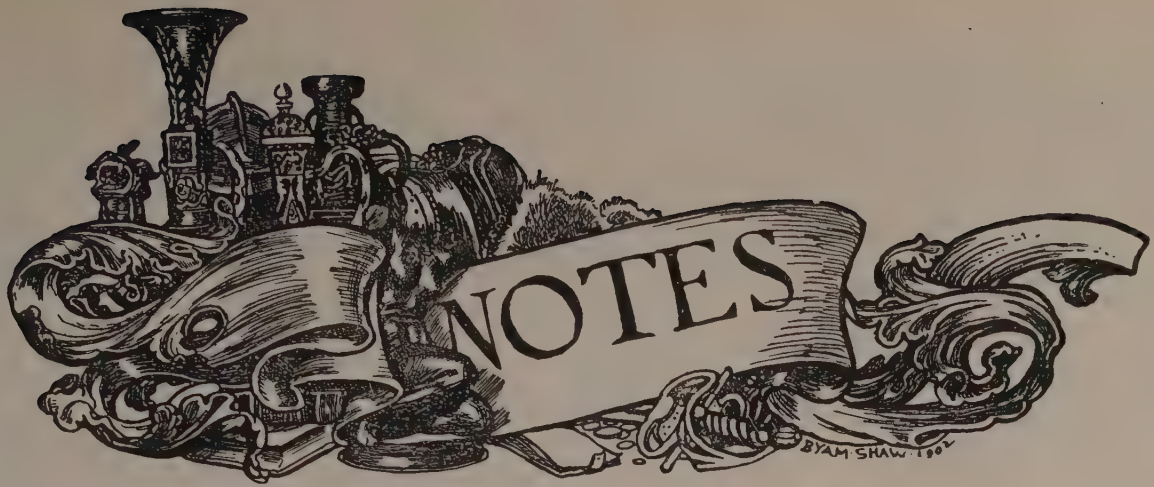
James Ward stayed with my grandfather at Spencer Grange for two weeks while he was painting the picture, of which I have an account in my grandfather's diary. While staying there he also made chalk drawings of Lewis Way and his wife, Caroline E. Way, my grandparents, which are now in my possession.

I have also a study of the Yeldham Oak with a meet of the hounds round it, which he gave to my grandfather. If possible, I should be pleased if you could publish a photograph of the picture.

Yours faithfully, HERBERT W. L. WAY.



UNIDENTIFIED PORTRAIT



Pope's Reading Chair

It has often been remarked with regret how difficult it is to establish nowadays—and how dangerous to affirm—the identity of this or that valuable piece of furniture or china, although the specimen may be “said” by family tradition to have belonged to an historical personage. Let us hope that the coming generation will not have equal cause to blame the present guardians of beautiful things! If an engraved plate be not always possible on the furniture, then a strip of parchment as a label could surely be affixed, say, inside a drawer; or a household book of heirlooms and relics could easily be kept, with proper entries of dates and history.

The genuineness of Pope's chair, belonging to Sir Bruce Seton, Bart., of Durham House, Chelsea, is fortunately indisputable, and what the owner himself has written on the subject may here be quoted: “My maternal uncle, the Rev. Dr. Parry-Hodges, Fellow of Winchester College, was for forty years Vicar of Lyme Regis. He was a great collector of pictures, books, plate, china, and furniture. Among his parishioners at Lyme Regis was a near relative of Alexander Pope, who had inherited this chair, and who gave it to my uncle. The chair came to me

as the residuary legatee of the late Dr. Parry-Hodges, who died in the eighties.”

So much for facts. It seems unlikely that this curious chair ever belonged to Pope's father, the Lombard Street merchant, even when the family settled at Binfield, near Windsor, where in the forest the boy-poet, twelve years old, meditated on a great epic—that unfulfilled dream of his life. This oddly devised reader's seat seems a forerunner of the later “conversation chairs” which were copied from the French, being, however, lighter in make than this one, and with a stuffed ledge at the back.

Pope's chair was not meant to be sat in after the usual way. The sitter straddled across its narrow saddle-shaped seat, and, turning his face to the back, laid his arms thereon, using the book-rest, that can be raised or lowered at will. Judging by the small size of this rest, Pope apparently studied no heavy tomes with its aid. But was it not useful for his notebook? Hereon, some believe, he laid his scribbling pocket companion, in which were jotted down those happy thoughts which struck him at odd moments, and which the poet later dovetailed together with exquisite care. One remembers his famous saying of himself, that “poetry was his only business;



POPE'S READING CHAIR

idleness his only pleasure." In this very chair Pope wrote, maybe:

"An honest man's the noblest work of God."

In any case, the chair came from the villa at Twickenham, whither the successful poet brought his aged parents, to surround them with tender care, and where he himself passed away at what is the middle of life to most men, but which to his puny, outworn body meant old age. (Born in 1688, Alexander Pope died in 1744.) Pope can hardly have become possessed of this chair because it was the mode—he who loved the fashion as he did to "play the politician about cabbages"; more likely, he had it invented to give himself relief of posture, besides a rakish air which would make the town talk.

However that maybe, one can fully believe that in this very chair he sat whilst making his famous declaration of impassioned feelings to Lady Mary Montagu; when on returning from Constantinople she came to reside at Twickenham, and fired afresh the admiration of the poet, who had till then only dared to hint his thoughts in letters. Imagine the dwarfish mannikin, laced into his linen bodices to keep him upright! With what pathetic vanity and nervous self-distrust he must have made preparations to receive the lady of his devotion. On foot, or even sitting in his grotto, he must appear to disadvantage, compared with his friends—men of wit, rank, and fair stature. But in his unusual chair and posture the poet might well feel himself somewhat of a ruffling gallant. He believed the woman of brilliant intellect must judge him otherwise than her foolish sisters. She would look on him not as a man, but as a mind.

And so he cast the die; he spoke—and she laughed! The iron entered into his soul; and he whom Bolingbroke wept over as the most tender of friends never forgave Lady Mary's scorn. Later we may picture him condescending to converse from

this Pegasus saddle with his other woman-friend—dull, fair Martha Blount, who was also unkind enough in his last sickness. She, most likely, would disapprove of so outlandish a piece of furniture.

The chair itself is of mahogany, in excellent preservation. It was found necessary to renew the green leather seat and thick-set brass nails; but in doing so the original has been copied with reverent care.

This also belongs to Sir Bruce Seton, and is a particularly beautiful

Ancient specimen of Dutch Cradle Low

Country carving. It was sold at Christie's some years ago for a somewhat long price to its present owner, having formed part of a famous private collection in Yorkshire. Noticeable is the head-board, that can be raised like a lid, in order to either admit the head of the infant occupier, or else to allow a little child to sit up freely in this crib and look about the world of its nursery. The linings of this cradle are of dark

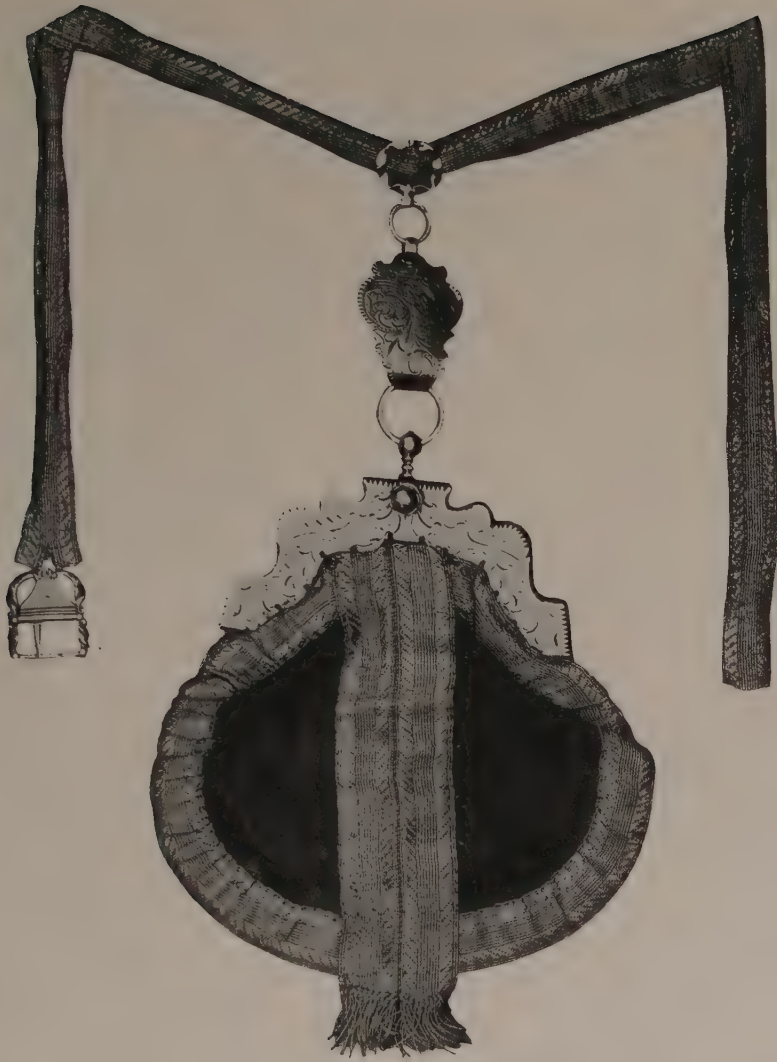


DUTCH CRADLE

crimson moreen, and, oddly, the lace border, fastened with dim brass nails round the top, is of Greek design.

In the possession of Mrs. Hallett, of Burwood, Rotherfield, is a very interesting old sporran, which was given by King James I. to Mrs. Ross. This lady rode in the battle of Culloden with her husband, and during the battle had three horses shot from under her. The bag is of red damask silk trimmed with silver lace; the mounts are of silver which is lightly chased, as is the connection by which the pouch is suspended to the two rings and clasp. The buckle is Flemish, and bears the old Edinburgh hall mark. The band is of silver lace.

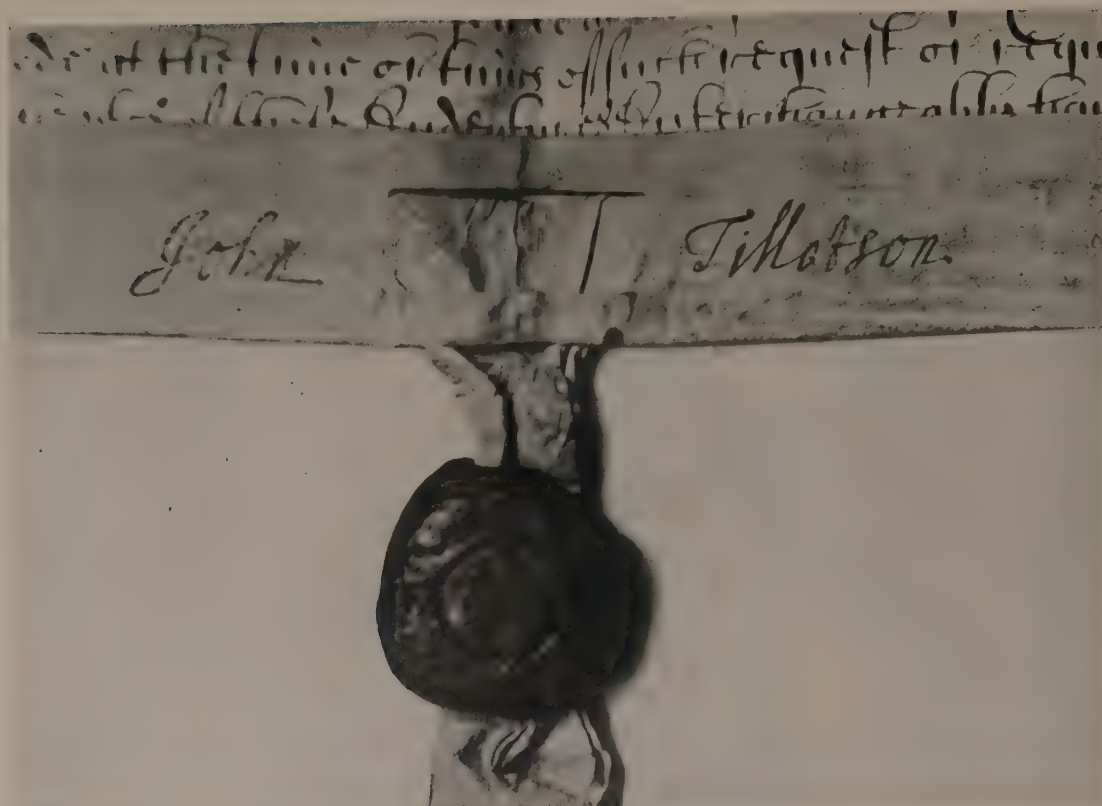
The pictures of *Queen Elizabeth* and *Lord Darnley of Lennox*, reproduced in our present issue, complete the illustrations to Dr. Shaw's article on "An Early English Pre-Holbein



OLD SPORRAN

School of Portraiture," contained in the October number of *THE CONNOISSEUR MAGAZINE*. The widespread interest which this article aroused will be increased by the additional proofs which these works afford of the existence of an indigenous British School of Painting, capable of producing pictures of a high order. The silhouette of a lady in a high hat is a practically unique example of its kind. It is painted on plaster with great delicacy, the work on the subject's hair and shawl being executed with a fineness it is almost impossible to reproduce. One of its most uncommon features is that the dress is in colour. The picture of *Water Lane, Dedham*, by John Constable, R.A., is an extremely interesting example of the painter, showing as it does the Suffolk village with which his name is so largely identified. It is one of his early works, and is painted with more regard to topographical accuracy and less to atmospheric effect than is the case with his later

pictures. The church which appears so prominently in the background is the one which is seen in so many of his works. A review of Mr. Arthur Hayden's work on *Royal Copenhagen Porcelain*, from which the illustration is taken, will be found in "The Connoisseur Bookshelf." From an aquatint in colours is reproduced the illustration of *The Newly Elected M.P. on his way to the House of Commons*, which throws an interesting light on the travelling equipage of our forefathers. It will be noticed that the luggage is confined to one large trunk for the personal belongings of the M.P. and his lady, the presence of the latter being implied by that of the maid, who is seated behind with the footman. The portrait of *Mrs. Scott Moncrieff*, née Miss Margaretta MacDonald, which appears on the cover, is taken from the well-known picture, by Sir Henry Raeburn, in the Scottish National Gallery. This work goes far to disprove the old contention that Raeburn could not



ARCHBISHOP TILLOTSON'S SIGNATURE

paint a beautiful woman, as it is one of the most fascinating renderings of feminine charm which has emanated from the British School. Apropos of Raeburn, we may remind our readers that a profusely illustrated life of this artist, by Mr. James Greig, forms the extra number of *THE CONNOISSEUR MAGAZINE*, now in course of issue. The authority of Mr. Greig as one of the leading critics and experts on the works of the British School is generally recognized, and his recently published *Life of Gainsborough* has already attained the position of a standard work of reference. The *Life of Raeburn* contains much new and interesting matter, and the most complete descriptive catalogue of the artist's work which has yet been issued. A number of the illustrations which it contains are from paintings by the artist which have never previously been reproduced.

THE accompanying signature is from an Indenture of Covenant dated May 17, 1680, a date when John Tillotson was Dean of Canterbury, and relates to property in the place of his birth, Sowerby, West Riding of Yorkshire. The original document is in the possession of Mr. J. Selwyn Rawson. John Tillotson

Archbishop
Tillotson's
Signature

was consecrated Archbishop, May 31, 1691, and died November 22, 1694.

Books Received

- Illuminated Manuscripts*, by J. A. Herbert, 25s. net; *Old English Libraries*, by Ernest A. Savage, 7s. 6d. net; *Romano-British Buildings and Earthworks*, by John Ward, 7s. 6d. net. (Methuen.)
- The Architecture of the Renaissance in France, 1495-1530*, 2 vols., by W. H. Ward, M.A., £1 10s. (Batsford.)
- Royal Copenhagen Porcelain*, by Arthur Hayden, £2 2s. net. (T. Fisher Unwin.)
- The History of Painting*, Vol. VI., by Haldane Macfall, 7s. 6d. net; *Filippo Lippi*, by P. G. Konody, 1s. 6d. net; *Andrea Mantegna*, by Mrs. Arthur Bell, 1s. 6d. net. (T. C. & E. C. Jack.)
- Sacred Symbols in Art*, by Elizabeth E. Goldsmith, 6s. net. (Putnam's.)
- The Bargain Book*, by Charles Edward Jerningham and Lewis Bettany, 7s. 6d. net; *Costumes, Traditions, and Songs of Savoy*, by Estelle Canziani, £1 1s. net. (Chatto and Windus.)
- Albrecht Dürer, His Engravings and Woodcuts*, and *Andrea Mantegna and the Italian Pre-Raphaelite Engravers*, by A. M. Hind, 2s. 6d. each net. (Heinemann.)
- History of the Castle of York*, by T. P. Cooper, 12s. 6d. net. (Eliot Stock.)
- Scenes and Characters of the Middle Ages*, by Rev. E. L. Cutts, 7s. 6d. net. (Alexander Moring.)
- A History of England*, by C. R. L. Fletcher and Rudyard Kipling, 7s. 6d. net. (Clarendon Press.)
- The Adoration of the Magi by Jan Mabuse*, by M. W. Brockwell, 10s. 6d. net. (Athenæum Press.)



DARNLEY OF LENNOX.
A.D. 1567.



THE one hundred and thirty-sixth exhibition of the Royal Society of British Artists was marked by an entire absence of work that attracted attention either by the eccentricity of its execution or its marked novelty of outlook; nor was this absence to be overmuch regretted. In the art world of recent years there has been too much striving after novelty for novelty's sake, and the result has not been art, but affectation. Good art generally presents itself in a familiar guise; its originality does not depend upon strange tricks of technique, but in the ideas that underlie it; and these are best expressed in forms that are most familiar, in the same way that our greatest writers have clothed their imagery in the simplest and most easily understood diction. Two of the most original pictures in the exhibition—original in the sense of being the spontaneous expression of the artist's moods, and not

the borrowed reflex of other men's emotions—were ordinary in their subjects and orthodox in their handling. These were Sir Alfred East's *Solitude*, and *Silvery Night*, by Mr. Alfred Hartley. The theme of the former was of the simplest—a plain, almost level to the verge of the horizon, under a sky tenderly radiant with the approaching light of the rising sun. It would be easy to vulgarise such a subject by heightening the tones and forcing the colour contrasts, and so gain in superficial effect what would be more than lost in depth of sentiment and reposeful harmony. Sir Alfred had resisted any such temptation; his most vivid pigments were tender pink and slate, with just a gleam of yellow along the crest of the horizon. No vestige of humanity appeared on the canvas, and yet, like all good pictures, it was filled with the feeling of humanity. The solitude was not that of loneliness, but of tranquillity—of tranquillity after storm. The dark clouds had parted to the



SOLITUDE

BY SIR ALFRED EAST

left and right, and in the broad rift between the sky was suffused with a warm pink glow, broken up into infinite cadences of tone, the herald of a coming dawn—a dawn of promise, as that of hope coming to a trouble-worn soul.

Mr. Hartley's picture was also conceived with great simplicity; a distant landscape silhouetted against the sky occupied the lower part of the foreground, above which the moon was gliding from behind the shadow of a dark cloud. The soft luminosity of the moonlight, silvering the edges of the floating clouds and suffusing the tranquil depths of the still night sky, was beautifully expressed. As in Sir Alfred East's picture, there was an atmosphere of perfect peace. Mr. John Muirhead's *A Picnic by the River* was a vigorous and direct piece of work. In *Shadowland* Mr. J. W. Schofield is represented by another of his moonlight effects—that luminary itself not being visible, but showing its presence by its light on a white house and a broad expanse of roadway. The effect attained was true to nature, and marked by poetical feeling. Mr. A. H. Elphinstone seems to have strayed slightly towards the paths of post-impressionism. His *White Ensign*, which showed a coastguard station perched among a range of grass-crested sandhills, was as powerful as one would wish; but it was power unrestrained by delicacy. The colour was harsh and crude, and lacked tone and gradation. A view of *Brixham Harbour*, with the distant lights of Torquay just peeping above the entrance, formed the theme of Mr. H. K. Rooke's large twilight effect. The contrast between the artificial light and the dying glory of the day was well managed, and the charm of the evening atmosphere beautifully expressed.

Turning to figure subjects, the first that attract attention were the portraits by Mr. P. A. Laszlo of *Miss Eva F. Guinness* and *Charles Holme, Esq.*; both were good, the latter especially. Though professedly only a sketch, it was carried far enough not only to satisfy the eye, but to reveal the full personality of the sitter; while in technique and execution it stood above anything else of its kind in the exhibition. Mr. Frank O. Salisbury had a gracefully posed portrait of Mrs. Rensburg, and Mr. Joseph



SILVERY NIGHT

BY ALFRED HARTLEY

Simpson contributed another of his broadly painted interior scenes, entitled *Summer*, representing a lady leaning on a table beneath a square window, through which the form of a man was visible. It was clever both in composition and handling; but the art of the picture was too apparent, and made it appear lacking in sincerity.

Old Masters at the Grafton Gallery

THE exhibition of Old Masters at the Grafton Gallery in aid of the National Art Collection's Fund, if it does not equal the wonderful display of last year,

is yet one which does honour to the Committee, through whose exertions such an interesting assemblage of pictures has been brought together. The most noteworthy feature of the exhibition is the large representation of works by the Italian primitives, the early Florentine masters especially being seen to great advantage. There are also examples of the early schools of the Netherlands, Germany, France, and Spain; a fine group of Dutch seventeenth-century pictures; a somewhat unequal display of British masters, and isolated examples of other European schools. Last, but not least, in the end gallery there is a splendid array of drawings, chiefly by British artists, to which a special article will be devoted in next month's CONNOISSEUR MAGAZINE.

The scope of the exhibition includes practically the whole range of European art. The latest name in the catalogue is that of G. F. Watts, who died so recently as 1904; and backwards from him the names bridge the centuries—in an arbitrary fashion which omits many phases of art entirely, but leaves hardly a single decade without some representation—to the time of Duccio di Buoninsegna, 1255-1319, who now, even more than Cimabue, is looked upon as the true father of modern art. This painter is represented by four fragments of his masterpiece, the famous double altar, which, just six hundred years ago, was carried to the sound of trumpet, drum, and bell from his workshop to the Cathedral of Siena, his birthplace. There the great bulk of it still remains—the central picture representing the Madonna and Child attended by twenty angels, and worshipped by six saints and the four patrons of the city; and over two



MRS. BEDINGFIELD

BY T. GAINSBOROUGH

PHOTO MEDICI SOCIETY LTD.

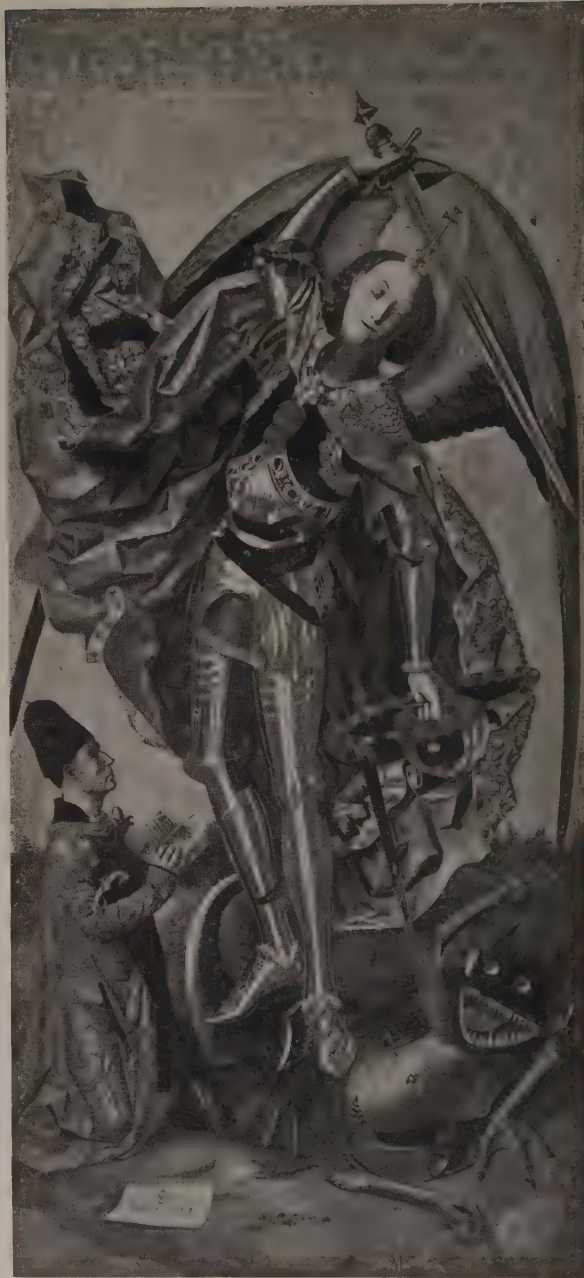
score of the subsidiary panels illustrating the childhood, passion, and resurrection of Christ, and the closing scenes in the life of the Virgin Mary. The four panels formed a part of one of the two predelle—each consisting of seven panels—one only of which has been taken from the cathedral. The series in this predella represented the life of Christ between His childhood and passion. Though these four fragments of a fragment are divorced from the great work of which they formed an integral part, and therefore cannot be viewed as the artist intended, as subsidiary portions of a complete design, homogeneous in its unity as a Greek statue, they are in themselves wholly beautiful. Quaint as the conceptions seem, they are elevated by the nobility of their

design and the depth of their religious feeling into the domain of great art, and show conclusively how Duccio, though borrowing from soulless Byzantine types and motives for his work, was strong enough to vivify them into life with the spirit of his genius.

Characteristic examples of this master's school are the two examples by Ugolino da Siena. Not so fortunate in its representation is the contemporary school of Florence. To Giotto, who shared with Duccio the glory of laying the foundations of Italian art, is ascribed a majestic *Salvator Mundi*, which, however, shows little evidence of being by that artist or belonging to his period. To make amends for this the art of Florence a decade or two later is superbly represented in the polytych of

The Crucifixion and Saints, signed by Giotto's pupil, Bernardo Daddi, and dated 1348. Though hardly Bernardo's *chef d'œuvre*, as the note in the catalogue, quoted from an article by Mr. Roger Fry, would have us believe, it is a work of exceptional interest, beautiful in its colour and tonality, yet somewhat lacking in the vigour which distinguishes some of the other authentic examples of this scarce master. Another follower of Giotto, Agnolo Gaddi, is well represented in the three detached portions of a triptych representing the Saviour, and the Angel and Virgin of the Annunciation. Of exceptional interest is the *Madonna and Child* originally ascribed to Masaccio's follower, Gentile Fabriano, but which there now seems little doubt is by the master himself, and, as such, is the only authenticated example by him in England. Badly treated as this work has evidently been in the past, it yet shows in the monumental dignity of the design the genius of this rare artist, who in his short life of twenty-seven years re-shaped the traditions of art, and so laid the

ground-plan on which Raphael, Michael Angelo, and their company were to erect such a lofty structure. Masaccio's was the new art; but side by side with his the old order of painting flourished, here exemplified by the two important panels by Filippino Lippi, *Moses Striking the Rock* and *The Worship of the Golden Calf*, which, though later in date, belong to the earlier tradition. These fine works of Botticelli's greatest follower owe their identification to Sir Claude Phillips. Quaint in their conception, flamboyant in their over-gorgeousness of detail, they are yet impressed with that exquisite feeling for beauty which the artist derived, with many of his mannerisms, from his



ST. MICHAEL BY VERMEJO

PHOTO MEDICI SOCIETY LTD.

master. Fra Bartolomeo's *Holy Family* carries us another decade or two further towards the great period of Renaissance art. It is a characteristic example, both in its dignity and richness of colour, and in its academic deadness of an artist who, whatever his failings, at least helped to make ready the way which his greater successors were to tread with such ease and assurance. One of the greatest, Andrea del Sarto, is here represented, but not at his best, despite the warm eulogy of Crowe and Cavalcaselle on the picture shown—a scene from the history of Joseph, showing *Joseph Discovering Himself to his Brethren*. Strong doubt has been cast on the attribution of the picture of *Hylas and the Nymphs* to Piero di Cosmo; nevertheless, it is one of the most fascinating works here, full of the fresh pagan joyousness of the early Renaissance, and marked by beautiful coloration.

Turning from the Florentine painters, the powerful design and vigorous technique of Luca Signorelli is better exemplified in the two

Scenes from the Baptism

of Christ than in the more complete but also more conventional *Coronation of the Virgin*. The *Scene from the Orlando Furioso*, of Baptista di Dossa, is interesting as an illustration of a contemporary poem, though the two wrestling figures—Orlando and Rodomonte il Pagano, King of Algiers—might be embracing one another in loving amity rather than engaged in mortal combat. More convincing is the struggle between *St. George and the Dragon*, by Sodoma, in which a really terrific monster lies writhing on the ground transfixed by a broken spear. An antithesis of this is shown in the kindred subject of *St. Michael overcoming Satan*, with



MAN SEATED

BY FRANS HALS

PHOTO MEDICI SOCIETY LTD.

the figure of a Kneeling Donor, rendered by that almost unknown Spanish artist, Bartolommeo Vermejo. Here the figure of Satan is represented by the most machine-made monster that ever existed on or off canvas. The head looks like a hideous mask; the monster's claws have living serpents for their shoulder joints, and another is issuing from out of the body. It says much for the devotional feeling of the picture, and for its wonderful decorative qualities, that even these extravagances fail to detract from the splendour of the work as a whole.

Among the few examples of the German School the fine *Christ taking leave of His Mother before the Passion*, by Albrecht Altdorfer, stands pre-eminent. It is too late to regret lost opportunities; but what were the authorities of the National Gallery doing in 1885 when

they allowed this superb work, the only example of this master in England, to be sold at Christie's for twenty-three guineas without making an effort to secure it?

The large gallery is hung with a miscellaneous assemblage of works, some of which have already been mentioned, whose juxtaposition, if unavoidable, on account of limitations of space, is not altogether productive of harmony. Here ranged with early examples of German and Italian art are two large Guardis, *Calm* and *Storm*; Gainsborough's *Portrait of Miss Catherine Elizabeth Tatton*; Romney's *Lady Elizabeth Forbes*; and a superb *Bacchanal* of N. Poussin. Near by is the *Portrait of Mrs. George Cavendish Bentinck and her Three Children*, by G. F. Watts, originally exhibited in the Academy of 1860, though painted three years earlier. It is a fine example of his earlier period, glowing with

colour, yet, in its close affinity to Venetian ideals, it loses some of that vitality which comes to art when permeated with the spirit of its own age, and already looks curiously old-fashioned. The picture of *Mrs. Bouverie and Mrs. Crewe* is a Reynolds of good but not exceptional quality, while the large Romney of the *Bosanquet Family* is poor both in colour and the quality of its brushwork, and only redeemed from failure by the easy and natural way in which the family have been grouped. The *Portrait of Mrs. Bedingfield and her Daughter*, by Gainsborough, a recent discovery of Mr. James Greig, is a choice example of the artist's early period. *The Windmill and Lock*, by Turner, is hung beside a superb copy—or rather modified version—of Rembrandt's *Mill*, the authorship of which is unknown, but which is sufficiently fine to be mistaken for an original. Though it may be heresy to say so, one must confess that the Turner, fine as it is, loses considerably through its proximity to its neighbour. The grand simplicity of the latter, and the coolness and mellowness of its tone, give the English artist's picture an appearance of hotness and busyness which it would not have displayed if shown in other company. Of Rembrandt himself there are several examples. *Le Commencement d'Orage*, one of his grandest landscapes, has been described recently in THE CONNOISSEUR MAGAZINE, in the account of Lady Wantage's collection. His *Jacob swooning at the Sight of Joseph's Coat*, which is given a place of honour in the large gallery, is a powerful rendering of one of the most touching scenes in Old Testament history. The artist's two portraits, however, one of *Caterina Hooghsat*, and the other of *The Woman known as Rembrandt's Cook*, more effectively assert his claim to the supreme mastery in Dutch painting. The virile brushwork of the latter is rivalled by that of the *Portrait of a Man Seated*, by Frans Hals, one of the most superb examples of fluent, spontaneous handling in the exhibition. Other treasures of the Dutch School are the *Sunset after Rain*, by Albert Cuyp; a *Landscape*, by Hobbema; and several by Jakob Ruissdael; a delicate *River Scene*, by Hercules Seghers—one of the two examples of this artist known to be signed; and the impressive *Landscape*, by P. de Koninck.

Eighteenth-century Spanish art is shown in two unequal examples by Goya, of which the interesting *Portrait of the Conde del Tago*, a recent acquisition of the National Gallery of Ireland, is decidedly the more characteristic. Harking back again to the earlier masters, the *Portrait of Diane de Poitiers*, in her bath, by François Clouet, is so rich in its accessories that it belongs rather to the realm of *genre* than of portraiture. Though formerly attributed to François Quesnel, the evidence appears overwhelming that it is Clouet's work, and, moreover, one of his finest examples, though showing more of Italian influence than is usual with him. The two large wings of the *Trinity* altar-piece, by Hugo Van der Goes, lent by His Majesty the King from Holyrood Palace, were once among the treasures of Hampton Court, but restored to Edinburgh at the instance of some prominent Scotsmen. On one side of the panels

are the portraits of James III. of Scotland and his son, afterwards James IV., and that of the queen of the former, Margaret of Denmark, the former kneeling before Saint Andrew of Scotland, and the latter before a figure in armour, presumably the patron saint of Denmark. On the reverses are painted a representation of the *Trinity* and a picture of *Saint Cecilia seated at her Organ*. The diptych is a most interesting example of fifteenth-century Netherlandish art, and, obviously, from the age of the personages represented, is one of the latest works of the painter, who died in 1482, in which year the future King James IV. would be nine, not much older than he appears to be represented in the picture.

The cataloguing of the exhibition, which has been mainly the work of Mr. Maurice Brockwell, has been performed in an exceptionally efficient manner, his notes to the various pictures shown being so full, accurate, and up-to-date as to leave little occasion for further research concerning their history or attribution.

THE works shown at the exhibition of the Royal Institute of Oil Painters are little varied in either quality or style. Even a few undoubtedly bad pictures would come as a welcome relief to the monotony which results from a display few of the components

of which either rise above or fall below a level of accomplished mediocrity. The hanging, while good generally, might be improved upon. Mr. Frank Walton's *Fair May, the fairest mayd on ground*, which occupies the principal centre of the Large Gallery, is overweighted by its position. Such a place should only be given to a picture strong enough to tell out at a distance from the mass of surrounding work, and so make a break in the long expanse of canvases. Mr. Walton's landscape fails to do this; it is painted with a wealth of detail that demands close inspection. If not great art, it is, at all events, pleasant and sincere; and though the artist sees with greater minuteness and paints with more imitative fidelity than is the fashion nowadays, his work is none the worse on this account. He is merely rendering one portion of nature's aspect while the other painters are rendering another. Mr. Dudley Hardy's *Barter*, which occupies a corresponding position on the opposite wall, is as complete a contrast to Mr. Walton's work as can be found in the exhibition. If it is not nature, it is art; and very good art too. The subject of the picture is a nude woman, whose shrinking form, more suggested than expressed, is being unveiled by a negro slave-dealer, while he shows the beauty of his captive to two richly dressed compatriots. The picture is redolent with the atmosphere of romance and glows with the rich colour of an Eastern carpet. *Bondage* is a different variant of the same theme in a different setting, but treated in the same manner. Mr. John Lavery, who may generally be relied upon to produce some unconventional work, is this year less striking than usual. His portrait of Sir Edmond Walker is more interesting as a character study than as a picture; and

his *Study for the Amazon* is the worst of the three renderings of the work that he has already shown. So far as the painting is concerned, it could not be carried much further with advantage; but the subject—a fragment only of the composition shown in last year's Academy—is too large for the theme; the portion visible of the spear which the fair equestrian grasps in her hand, owing to its curtailment, looks, at first sight, like a hand-rail; and the minute fraction of the horse's back which is visible is hardly sufficient to convey the idea that the lady is mounted. A mournful interest attaches to the three works by James Aumonier, whose death took place on October 4th, after the exhibition was hung. The most



MISS EVELYN GAYER BY SHIRLEY FOX REPRODUCED BY THE
GRACIOUS PERMISSION OF HER MAJESTY THE QUEEN

important of these is *The Last Harvest*, a characteristic example of a painter whose interpretation of nature was always vivid and original; who brought into his pictures a feeling of space and atmosphere, a sense of the eternal freshness of the earth and sky; and in light and tender harmonies of colour recorded the flicker of the sunshine and the play of the summer breezes across the landscape with an artistic insight that was as poetical as it was true.

Mr. John R. Reid's *Great Expectations*, a coast scene, would be better if a little more relief was afforded to the prevailing tones of blue which dominate the picture. The note of vivid orange on the jar in the boat affords a valuable foil, but it is scarcely enough. With this, however, as with most pictures in an exhibition hung in the orthodox way, the critic is at the disadvantage of seeing the work placed in immediate juxtaposition with

neighbours whose colours, by their contrast, unduly accentuate certain of its tones, and so cause the appearance of seeming defects, which would not be visible were the picture shown alone. *Autumn Leaves—Flanders*, by Mr. Frank Spenlove—Spenlove, a boldly painted effect, in which russet is the predominating colour, is worthy of a lower position than is now given it. Mr. R. Gemmell-Hutchison's *Summer Breezes* shows a barefooted girl, whose face is puckered into a half-frown, apparently fearful that her hat will blow away. This face is the least satisfactory part of the picture, hardly seeming to be enveloped in the breezy, sunshiny atmosphere which permeates the rest of the work. A graceful and decorative

design of *The Childhood of Perseus* by Mr. E. Reginald Frampton, and a nude study, well drawn and treated with much refinement by Mr. Louis Ginnett, would both be better if the artists had infused a little more conviction into their work. Mr. Frank O. Salisbury, who now seems permanently absorbed into the ranks of the portrait painters, is represented by two examples, of which the strongly characterised likeness of Mrs. Lane-Clayton is the better. *The Woman with Parrot*, by Mr. Oswald Birley, despite its title, must also be ranked with the portraits, though this does not prevent it being a most charming and attractive picture. One would also be inclined to place Miss I. L. Gloag's 1860 in the same category, even though the costume and furniture are those of sixty years ago. Though the artist has recalled the outward trappings of the mid-Victorian era, she has

failed to reproduce either its feeling or atmosphere. The women of the period moved in an atmosphere of decorous calm, which reflected itself in their placid, rotund faces, and permitted the wearing of the cumbrous, speed-impe-
ding crinolines. The lady depicted on Miss Gloag's canvas is of the twentieth century, serious and thoughtful; her environment is one of blacks and greys instead of the magenta hues in vogue in the sixties. Nevertheless, Miss Gloag has achieved a triumph in her management of the vivid greens of the

dress and her handling of the work. Mr. R. Gemmell-Hutchison's *Sleep, Baby, Sleep*, a picture of Dutch peasant life, recalls the feeling of Israels. A strong though rather summary transcript of a sun-swept landscape, *On Sand-bed Farm*, is by Mr. William B. E. Ranken; an atmospheric and silvery toned rendering of a group of girls, *By the Sea*, evidently having just emerged from the water, is by Mr. E. Matthew Hale; while Mr. Glyn W. Philpot is represented by a single example, *Red Wine*, powerful both in colour and conception.

If portraits were not altogether eliminated from the *Exhibition of Pictures and Drawings by the Modern*

Pictures and Drawings by the Modern Society of Portrait Painters

Dog Pictures by Miss Maud Earl

in the Royal Society of Oil Painters were here to be seen again, Mr. Louis Ginnett, with a nude study inspired by the same motif as the other but realized with more force and greater conviction, and Mr. Glyn W. Philpot with three Spanish subject pictures, vigorous, and trenchant in colour, and forming a contrast to his low-toned and poetical *Avila*. Mr. F. C. B. Cadell indulged in fireworks in his *Black and Pink*; much better was his *Rue*



CORONATION MEDAL (OBVERSE)

BY FRANK BOUCHER

de Vaugirard, Paris; and though Mr. G. W. Lambert's *H.H. The Maharaja Gaekwar of Baroda* was dignified, one preferred the more free and spontaneous expression of *Pan is Dead*. Mr. John da Costa's *Girl with a Rose*, if suggestive and full of delightful colour, might yet have been carried further.

In the adjoining gallery Miss Maud Earl was represented by a series of pictures entitled *The Power of the Dog*. This lady paints so well and realizes the traits of canine nature with such intimate

appreciation that it seems a pity she should vulgarise the quality of her work by striving to make it anecdotal. Her best things here were decidedly those which had no such extraneous element.

INTENTION is the bane of art. It has wrecked the career of many a young artist who has directed his talent by his ambition and intellectual aspirations instead of giving loose rein to its emotional utterance. One wonders if something of this kind did not happen in the case of the late Frederick Shields, A.R.W.S.

Memorial Exhibition of the Works of Frederick J. Shields, A.R.W.S. The memorial exhibition of whose works was held at the Alpine Club Gallery (Mill Street, Conduit Street). He had genius—a thin golden vein of it permeates some of his work, but is absent from the rest. Was this vein exhausted, or did the artist cease to work it, in his efforts to reach depths of spiritual expression which he lacked the power to attain? No man ever sought to put his art to higher purpose than did this self-taught artist, who, after long years of life-and-death struggle with grinding poverty, at last emerged from the abyss and was able to devote himself heart and soul to work for the glory of God. He essayed this in the loftiest form of emotional expression, that of religious allegory, and his imagination was hardly strong enough to bear him to such an altitude. Beautiful things he produced; the allegorical pictures and cartoons shown in the exhibition—for the most part designs for, or variants of, his work in the Chapel of the Ascension, and in that of the Duke of Westminster at

Eaton—were all marked by dignity, by correct design and profoundly devotional feeling; but they left one cold. It was in his less ambitious efforts that he most truly displayed his genius; his illustrations, for instance, made for the *Pilgrim's Progress* and *The Plague of London*. There is scarcely anything finer of its kind in black and white art than the drawing of the plague-cart being emptied of its ghastly freight into the charnel-pit below. It is Rembrandtesque in its power of light and shade, and Titanic in its realization of the haunting horror of the scene. This, though the design is only a few inches square, is Shields's greatest conception, and will live when much of his other work is forgotten.

MR. F. BOUCHER'S new coronation medal, issued by Messrs. Spink and Son, Ltd. (17 and 18, Piccadilly), is very good. A medal of this description may be conceived in two different ways—either the artist concentrates his whole strength on the beauty of his design, avoiding imitative literalness so that his work becomes more of a symbol than a record; or he may take the opposite course—which is what Mr. Boucher has done—and, though still mindful of beauty, subordinate it to the reproduction of details of feature and costume which will make the work valuable as a historical document. The portraits of the King and Queen which occupy the face of the medal are admirable and dignified likenesses; the reverse is filled with an allegorical design showing the King and Queen enthroned and crowned. The medals, which are struck in various sizes, the largest being four inches in diameter, form a most artistic and appropriate memento of the Coronation.

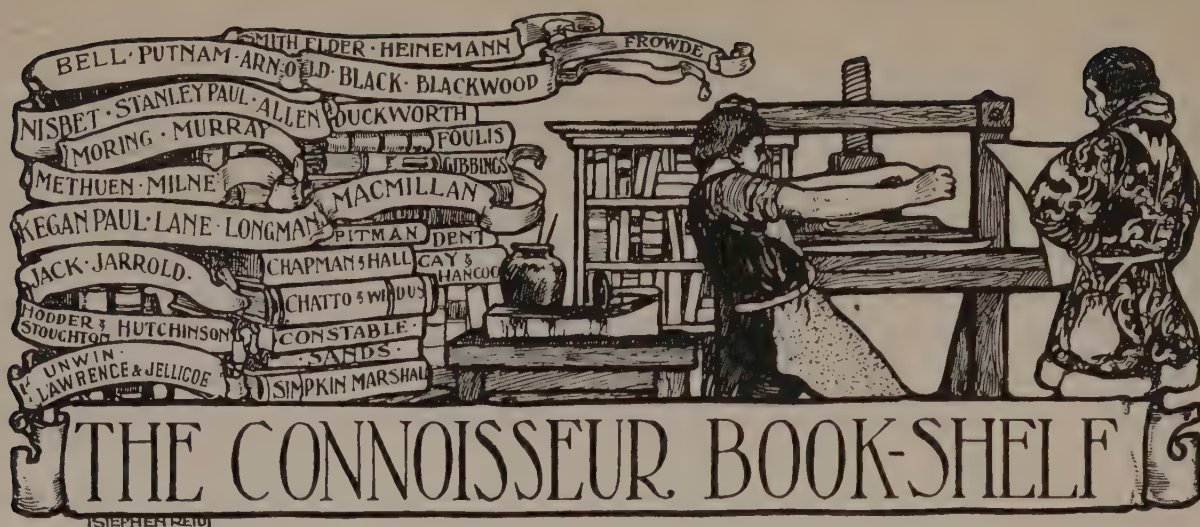
THE private collections of Their Majesties the King and Queen must form a miniature Tate gallery of modern art, so extensive has been their unostentatious patronage of living British painters. One of the most recent additions to Her Majesty's collection is a clever *Portrait of Miss Evelyn Gayer*, a young Australian lady, whose sister is a well-known Melbourne beauty. The painting is the work of Mr. Shirley Fox, and in its brushmanship, its strong chiaroscuro, its sedate though strong colour, shows the qualities which make this artist's work interesting to those who have no personal knowledge of the sitters.

To Mr. Sydney March has been entrusted the execution of the colossal bronze statue of Lord Kitchener, which it is proposed to erect on the Maidan, Calcutta, the cost being defrayed by public subscription. The statue, which will be 14 feet high on a 12-foot stone pedestal, will be cast by Messrs. Elkington, of London and Birmingham.

THE art of Mr. Lawrence Walker has not been much before the public of late—an omission to be regretted, as he is one of the most frank and joyous, and, on a small scale, one of the most delightful of our present-day etchers. The work with which he makes his reappearance—a study of *Oyster Boats*, issued by Mr. John F. E. Grundy, 4 and 5, Adam Street, Adelphi—is marked by that economy of line and spontaneity of feeling which are among the chief charms of autographic etching. In firmness and sureness of handling it shows an advance on the artist's previous work, and does not betray that somewhat exaggerated desire for tonal effect which in a few of his earlier efforts caused him to place an undue reliance on the work of the printer.

MISS ELEANOR FORTESCUE-BRICKDALE wanders into the land of romance with a power of imagination that opens most, if not all, of its doors to her, and a command of draughtsmanship and colour that enables her to record what she sees in a beautiful manner. The exhibition of her water-colours illustrating Tennyson's *Idylls of the King* at the Leicester Galleries (Leicester Square) provided a feast of exquisitely wrought design and glowing, sensuous colour. These illustrations—which, by the way, have been finely reproduced in the new edition of *The Idylls* issued by Messrs. Hodder and Stoughton—are quite among the best interpretations of Tennyson which have been done. Miss Fortescue-Brickdale's art, in the perfection of its technique and the even level of its accomplishment, is closely akin to the literary art displayed by the late laureate in his cycle of poems dealing with King Arthur and his Court.

Mr. Arthur Rackham, whose work was to be seen in an adjoining gallery, had also wandered into the realms of faerie, though, indeed, he is more at home there than elsewhere. His drawings were once more illustrative of Wagner, *Siegfried* and *The Twilight of the Gods* being the special themes. The artist's previous designs to the *Nibelungen Lied* are so well known that there is little need to descant on the merits of these, which, though equal to the best he has done before, are of the same style and character. As powerful as ever in the strength and beauty of his flowing line, Mr. Rackham is even more successful than before in calling into being the uncouth monsters of the Norse mythology and investing them with life, and, moreover, with a weird, fascinating beauty, wholly through the masterly artistry of his expression. His dragons are truly formidable, his Rhine maidens elflike in their loveliness, and his mortal characters living flesh and blood.



It is rare in these days, when nearly every theme that is of interest to the collector has been explored from end to end, to find an entirely fresh subject on which to write. Mr. Arthur Hayden, in his work on *Royal Copenhagen Porcelain*, has succeeded in doing this, and, moreover, has discovered one which is likely to arouse more and more attention as time goes on. How such an interesting subject has escaped the attention of previous writers it is difficult to say, but not even in Danish does there exist a book on that beautiful ware. Mr. Hayden must be congratulated not only on entering a new field of research, but in producing a work which gives a full and authoritative account of the subject, and will be invaluable as a guide to all future explorers.

The earliest production of Danish porcelain is practically contemporary with that of Sèvres, which commenced in 1756. As early as 1746, King Frederik V. of Denmark brought foreign potters to Denmark and built a factory near the Blue Tower at Christianshavn, and endeavoured to have porcelain made. His efforts were unattended with success until Louis Fournier, a Frenchman, joined him in 1760. Under the latter's régime, which lasted until 1766, some beautiful specimens were produced; not of the true, hard porcelain like that of Meissen, but of soft paste similar to Sèvres. Only about twenty pieces of the Fournier period are known. Mr. Hayden states that "as first attempts they are of surprising beauty, and the few specimens remaining arouse curiosity as to what masterpieces of this short period are lost to posterity."

The death of Frederik caused the factory to be abandoned. Fournier returned to France, and it was not until 1773 that Franz Heinrich Müller, a Dane, who had built kilns and experimented at his own expense, succeeded in producing some new specimens of porcelain. Times were troublous; Denmark had just passed through the throes of a Court revolution which nearly involved it in a war with England; there was great distress and discontent in the country, and even the

royal silk works had had to be closed. Müller for some time in vain endeavoured to float a company to start a new factory. But his perseverance finally overcame all difficulties; he interested Privy Chancellor Holm, the private secretary to the Dowager-Queen Juliane, in the project, and the latter, seeing the lustre a successful issue of the venture would be likely to throw on the new régime, persuaded his mistress to lend her aid. A company was started, in which nearly all the shares were held by the Royal Family, and on March 13th, 1775, it obtained the monopoly of the manufacture of porcelain throughout Denmark. The ware Müller produced was the hard porcelain. During the early years of its career the factory suffered from financial stress, and in 1790 was taken over by the Crown, and became the *Royal Porcelain Factory*, the name it bears to this day. Müller was a genius of the first order, and as he gradually trained his workmen and made fresh discoveries, he evolved wares that challenged comparison with those of the other great European factories. In the course of his career he had many capable assistants, both modellers and painters, a list of whom, with particulars of their special vocations, and the dates at which they worked, is not the least valuable portion of Mr. Hayden's work. Among them was Anton Carl Luplau, who, after being at the Fürstenberg factory for eighteen years, joined that of Copenhagen in 1776. He acted as modelling master, and it was largely owing to his thorough knowledge of the work "that the early stages of Copenhagen modelling show a completer mastery of the technique than is usually exhibited in so young a factory." Müller himself seems to have been personally responsible for everything but the actual designing and modelling; the body, glaze and colour of the ware were his special province, and his was the guiding hand which directed the destinies of the factory.

The greatest work he produced was the "Flora Danica" service, which was ordered by the Crown Prince Frederik (afterwards Frederik VI.) with the original idea of presenting it to the Empress Catherine of Russia, but which was not completed until after her death. Its decorations, all of a botanical character, were designed



COPENHAGEN PORCELAIN VASE AND COVER

WITH FINELY MODELLED FLOWERS IN HIGH RELIEF, PAINTED IN NATURAL COLOURS, OVERGLAZE
PANEL WITH PORTRAIT OF THE CROWN PRINCE FREDERIK (AFTERWARDS FREDERIK VI.)
(QUEEN JULIANE MARIE PERIOD, ABOUT 1785)

AT THE VICTORIA AND ALBERT MUSEUM

From "Royal Copenhagen Porcelain"

By Arthur Hayden

London: T. Fisher Unwin £2 2s. 0d. net

The Connoisseur Bookshelf

under the inspiration of Thedor Holmskgold, the botanist, and more closely followed nature than any other works of the period. This huge service was intended for a hundred persons, and, "counted in English fashion, with lid, bowl, and stand as three pieces, it comprised no less than three thousand pieces. Its completion practically coincided with Müller's retirement, which took place in 1801, though he still kept in touch with what was in progress, making pungent criticisms on the works of his successors. These criticisms apparently were not unwarranted, for after Müller's resignation the artistic character of the factory's wares began to deteriorate. This was partially owing to the troubles through which Denmark was passing during the Napoleonic wars. In 1807, during the bombardment of Copenhagen by the English, the factory was greatly damaged, and thousands of pounds worth of porcelain and moulds were destroyed by the bursting bombs. Three years later it had to be closed for a time owing to lack of fuel. Between 1820 and 1880 was a period of declension. G. Hitch, who became director in 1824, commenced producing designs in the Empire style, which had then ceased to be fashionable in the rest of Europe, and he and his immediate successors seemed for the most part content to employ *motifs* which lacked the saving grace of originality." In 1867 the factory came under the control of A. Falck, and the director, Holm, although not capable of raising the artistic output to its old level, introduced a new feature in a number of biscuit figures after Thorvaldsen, the great Danish sculptor.

During the same year the factory and premises were bought by A. Falck. Its *renaissance* commenced in 1883, when it was acquired by Philip Schou, "who came as the pioneer of modernity." He rebuilt the factory, and in 1885 invited Arnold Krog to become one of its artists. The latter had been trained as an architect and painter, and "came to the decoration of porcelain with instinctive appreciation of its qualities." "A happier combination than this could not have been desired. Schou, the business head, the man of strength of purpose, tenacity of will, battling with stern facts and figures; and Arnold Krog, the artist and dreamer, inventing new forms, wrestling with technical problems with a practical skill wedded to poetic impulse." Krog was an artist of marked originality, and soon made a departure from contemporary ceramic art by the introduction of underglaze painting, instead of covering the innate loveliness of the smooth, white, hard porcelain with colours or gold in the overglaze style, as had been the method of his predecessors. Once the method had been determined, new impulses for original work had to be found. Schou and Krog made a tour of Europe in the search, but found nothing to give the required inspiration, until, at Paris, Krog saw the collection of Oriental porcelain belonging to M. S. Bing. This gave him the ideas he wanted, and he returned to Copenhagen, not to slavishly imitate what he had seen, but to go back to its original source of inspiration—the study of nature. The designs of the modern Copenhagen wares are thoroughly naturalistic in their conception. Under

the guidance of Krog its artists have boldly discarded the old conventional forms of decoration, and largely adopted the principles of pictorial art, realizing their conceptions with a truth and literalness that could not be surpassed by painter or sculptor. Under these ideals a new era in ceramic art has been opened; to match the originality displayed in the recent Copenhagen productions one must go back, not to the wares of the older European factories, but to the examples of Oriental art which inspired them.

Within the narrow compass of a review it is impossible to deal with the technical improvements, fully detailed in Mr. Hayden's work, which, as well as the originality of its designs, have given Copenhagen porcelain the high position it has now attained in the eyes of modern experts. Mr. Hayden has performed a most valuable work in compiling this excellent book. It is profusely illustrated, many unique specimens from royal and private collections not generally accessible to the public being reproduced. A full record, most valuable to the collector, is given of the various marks employed. If in his enthusiasm for the subject the author is inclined to be somewhat over-eulogistic, and if he occasionally wanders away into the description of historical events, which, though interesting in themselves, have little direct bearing on the subject, the faults are but slight ones, and may be easily forgiven for the sake of the substantial addition he has made to our knowledge concerning one of the most important porcelain factories of ancient or modern Europe.

The work is dedicated, by gracious permission, to Her Majesty Queen Alexandra.

Jacques Callot, par Pierre-Paul Plan (Brussels: G. Van Oest et Cie.). *Martin Schongauer*, par André Girodie (Paris: Librairie Plou). *Les Peintres Animaliers Belge*, par Georges Eckhoud (Brussels: Librairie Nationale d'Art et d'Histoire). *L'Art au Nord et au Sud des Alpes à l'Époque de la Renaissance*, par Jacques Mesnil (Brussels: G. Van Oest et Cie.). *Le Boccace de Jean Sans Peur*, par Henry Martin (Brussels: G. Van Oest et Cie.). *Matériaux pour Servir à l'Histoire de la Dentelle en Belgique*, par E. Van Overloop (Brussels: G. Van Oest et Cie.).

Jacques Callot was born at Nancy in 1592, that is if we are to accept the statement on his tomb that he died on the 23rd March, 1635, in his forty-third year. To escape the profession—that of the priesthood—chosen for him by his parents, he twice ran away from home, reaching Italy on both occasions before he was found. In the first escapade he joined the ranks of a band of gipsies, and with them wandered to Florence, thence to Rome. In the end he was allowed to go to the Eternal City, where he studied under Antonio Tempesta and Philippe Thomassin. Later he moved to Florence, and benefited by the knowledge acquired in the atelier of Giulio Parigi. In this congenial centre of art he worked until his return to Nancy in 1821, where, except for a year spent in Paris, he remained until his death. He

was a most prolific artist, and his subjects present extraordinary variety. The beautiful reproductions of his works in the three fascicules issued (Messrs. Van Oest) give an excellent idea of his range of thought and expression. He had a vivid imagination tending to caricature and the grotesque. Crowded scenes alive with vigorous movement, like *Le Purgatoire et L'Enfer* (M. 153), are numerous and in the main exhilarating. But he is most successful in the set of plates representing single figures, as in the *Capricci di Varie* figure and *Italian Vagabonds*. Callot was among the first to practise repeated biting in his etchings, and in emphasising the etched line with the graver. Callot had many imitators, but none excelled the master in surety of touch, fancy and characterisation.

Martin Schongauer is one of the least known of the Rhenish artists—that is, few authentic works by him have been identified. Waagen, writing about sixty years ago, said the only accepted pictures by Schongauer were the *Virgin of the Rose Garden* in St. Martin's Church, Colmar (an old copy of it was in the collection of Mrs. Gardner, of Boston), and the two wings of altar-piece in the Colmar Museum or Library. Waagen, in speaking of the collection then at Kensington Palace, referred to a *Virgin and Child in a Landscape* as so similar in style and expression to the Colmar picture that it might be unquestionably considered as the work of Schongauer, and that, with the exception of the Colmar paintings, it is the only known work by the master in Europe. Since then, however, examples have been ascribed to the artist in the galleries of Munich, Vienna, Berlin, and Ulm Minster. In our National Gallery are two works that suggest his name: *The Death of the Virgin*, now given to the Flemish School, and *The Entombment* (1151), painted on the lines of a composition by Schongauer, but the landscape is Flemish in character; while a third painting, *A Virgin in a Landscape*, bears his name on the frame.

At Christie's, in March, 1911, was sold for 1,600 gns. a beautiful panel of *Three Saints in a Garden*, which was attributed to him; but the type of faces made some of the experts incline to class the picture in the Flemish School. This scarcity and doubt makes the more welcome the monograph in the "Maîtres de l'Art" series by André Girodie, which deals with the work of the Colmar artist. In this excellent volume are considered the predecessors of Schongauer, whose own work is admirably characterised, and its influence on the art of the Upper Rhine is traced with great discrimination.

M. Georges Eckhoud is to be congratulated on the happy idea that has resulted in his most interesting volume, *Les Peintres Animaliers Belge*. Holland and Flanders are in the main agricultural, and, consequently, admirably adapted to the service of animal painters, and the world knows the splendid advantage the Flemish and Dutch artists have taken of their opportunities. The book contains numerous pictures, all finely printed in monochrome. A very illuminating study of the art of the north and of the south side of the Alps during the Renaissance is given by M. Jacques Mesnil in the work published by Messrs. Van Oest. The centres of artistic production of that extraordinary period were Flanders

and Tuscany. In the fifteenth century the power of the former spread to all the countries of the North, and even crossed the Alps to Italy, whereas the art of Tuscany was almost unknown on this side of the Alps. In the last years of the fifteenth and the beginning of the sixteenth century, however, a complete change came over the development of art in both latitudes. Italian art conquered Europe, the artists of the North renounced their traditions and native qualities, and sought inspiration in the *terre classique des arts*. What were the causes that brought about this radical change between the art of the South and that of the North? These M. Mesnil, with great clearness and profit, attempts to elucidate. The accompanying illustrations help us to follow him in his consideration of the various movements that led to the reversal of artistic predominance.

In the *Boccace de Jean Sans Peur* are presented with remarkable fidelity and grimness the misfortunes that befel the noble men and women of mediæval times. The horrible punishment that suited the crimes of those days are illustrated with rare, if crude, power in the 150 plates which are reproduced from the miniatures of manuscript 5193 in the Bibliothèque de l'Arsenal, Paris, which M. Henry Martin, the administrator of the library, traces to the library of Jean Sans Peur, Duke of Burgundy, also giving graphic descriptions of the illustrations.

There is no textile fabrics more beautiful in design and exquisite in execution than old Flemish lace. This statement is borne out by the pieces so finely reproduced in the *Matériaux pour Servir à l'Histoire de la Dentelle en Belgique*. The examples given belong to Musées Royal des Arts Decoratifs et Industriels, Brussels, and the director, M. E. Van Overloop, supplies descriptive notes.

FROM the architectural point of view, modern Glasgow is not inspiring. The main streets are long and spacious,

but the buildings that hedge them are conglomerate and heavy in design. But to an artist like Mr. Muirhead Bone, Muirhead Bone elegance or grace of his subject matters little. He could respond to the injunction of Old Crome and dignify a pig-stye. The more common or mean the building or street that appeals to Mr. Bone, the finer will be his drawing. He has the seer's vision, the magician's hand.

He clothes the "Cinderella of the Arts" in an atmosphere of romance. His fifty drawings of Glasgow are like as many lyrics, some gay, the best eerie and haunting. Sometimes he finds it difficult to free himself from the bare interest of topography, but even in his most prosaic mood he surpasses the poetry of his contemporaries. He received the "clear call" that also came to Piranesi and to Sir George Reid. No one has excelled this triad in making masses of stones and lime speak as if they were living, palpitating things. Look at this Glasgow book. The wall in Plate 10 could not be mistaken for that of a palace. *The Canal at Port Dundee* is big with

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imagination and emotion; we feel that the *House at Port Dundas* and the *Old Sugar Exchange* are doomed things; and we are grateful for the charming memory of *An Old Lodging off the Trongate*, which is a drawing of great beauty. *The Demolition of the Old Sugar Exchange House*, *The Clyde at Glasgow Green*, *The Suspension Bridge*, *Clyde Place*, and *Kelvinhaugh Ferry*, *Shipyards of the Clyde*, *The Smith's Yard*, *Building the School of Art*, and *Douglas Street*, are among the most appealing of a remarkable series of drawings. Mr. Bone was in Italy for about a year, and his admirers will be anxious to see how Rome, Florence, Perugia, and the Adriatic towns have impressed. The curious may care to know that Mr. Bone is not the only talented member of his family. An elder brother recently published a volume of sea-stories which had a great success, and his younger brother James has written a description of Edinburgh to accompany a set of drawings by Mr. Hindslip Fletcher.

THE symbolism of religious art is a closed book to the ordinary man, who thus fails to appreciate the true meaning of the great majority of works by the Old Masters, and often puts down as a careless anachronism the introduction of the very object which invests a painting with its deepest significance. Miss Elizabeth E. Goldsmith's handbook on *Sacred Symbols in Art* will provide such a one with a reliable guide on the subject. It contains within a small compass the information necessary to identify the subject of almost any religious picture; this is clearly and concisely put, and so arranged as to be easily accessible for reference. Perhaps the most valuable portion of the book is the two complementary lists, one of the Saints—nearly two-hundred-and-fifty in number—with a brief outline of their careers, and a description of their distinctive emblems; and the other of the Emblems and the Saints to whom they belong. Special chapters are devoted to "Colours as Emblems"; the Symbols of the Divinity; of the Archangels; three chapters to the symbols, attributes, legends,

and devotional representations of the Virgin Mary, and others to those of the Apostles, Saints, and Martyrs of the Catholic Church; while last, but by no means the least useful, is the chapter given to the Monastic Orders and their distinguishing habits. These various sections are generally treated fairly exhaustively, the weakest being that devoted to angels, in which only the attributes and symbols given to three archangels, St. Michael, St. Gabriel, and St. Raphael, are described; the names only of the four remaining archangels; while no mention is made of the other eight orders of the hierarchy of angels—the seraphim, cherubim, thrones, dominions, virtues, powers and principalities who ranked above the archangels, and the angels who ranked below; an omission, however, which is less important, as these higher orders of celestial beings are rarely represented in art. Some reference might also have been made to the symbolism which occasionally occurs in Old Testament subjects—as, for instance, the horns given to Moses. These little defects can easily be remedied in a second edition of the book, which should certainly be called for, as it is one of the most useful art works of reference that has been issued for many a long day. The plates, fifty-four in number, which illustrate the letterpress, are generally very good.

IN the handy little pocket volume on Turner's *Liber Studiorum*, Messrs. Gowan & Gray give us a full series of excellent miniature illustrations of all the subjects, whether published or unpublished, of what was the great painter's most important contribution to Art. The fact that Mr. W. G. Rawlinson has assisted in the compilation is a practical guarantee both of its accuracy and that the reproductions have been taken from the best impressions accessible. In several instances where there are important variations in the states of a plate, more than one illustration of the subject has been given. The volume will be welcome to all Turner lovers, and will form a most useful adjunct to Mr. Rawlinson's *Catalogue Raisonné* of the *Liber Studiorum*.



HISTORICAL HOUSES

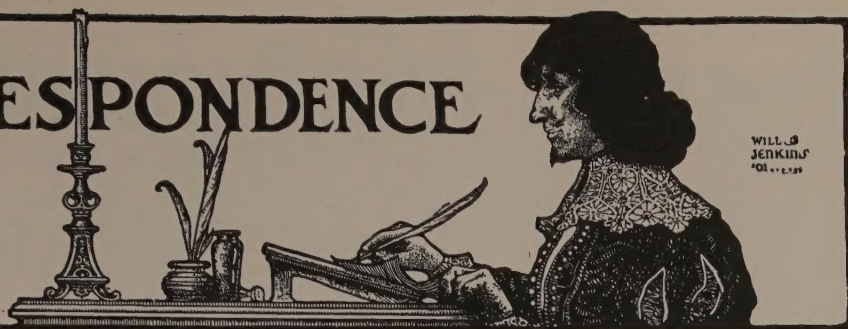
THE fascination of the old—old china, silver and furniture, and more especially old houses—is growing stronger and stronger with the present generation. The reposeful calm which seems to rest on the beautiful architectural monuments of bygone ages affords a delightful relief to the strain and hurry of modern life, and so it is that there is an ever-increasing demand for the old-world Tudor and Jacobean mansions which dot—though very sparsely—the length and breadth of our land. One of the most beautiful of these old mansions is Fritwell Manor, lying midway between Banbury and Bicester, a neighbourhood rich in historical associations, not a few of which centre in the manor itself. Two hiding-places, round which many of the legends cluster, are still to be found in its roof. What, however, will appeal more especially to the connoisseur is the beauty of the house itself. It is a magnificent specimen of Elizabethan architecture, with finely panelled rooms, and has had the advantage of being restored in exquisite taste by the late Mr. Thomas Garner, the famous architect, who for many years made it his home. This beautiful residence is being held for disposal by Messrs. Nicholas, of 43, Pall Mall. Another house in the hands of this firm is Westwood Manor, Bradford-on-Avon, one of the most interesting specimens of smaller Tudor houses extant. The greater portion of it belongs to the fifteenth century, though there were extensive alterations made in the reign of Queen Elizabeth. A third house for which the same firm are agents is one to the north-east of Bristol, in which Henry VII., Henry VIII., and Queen Elizabeth have been entertained, and—most interesting fact of all—where it is said that Sir Walter Raleigh first introduced tobacco to his friends, and where the servant, thinking he was on fire, deluged him with water. Ludstone Hall, near Bridgnorth, a moated Jacobean house, which stood several sieges in the Civil Wars, is also in the hands of Messrs. Nicholas, who, moreover, have at their disposal furniture, armour, tapestry, and eighteenth-century *objets d'art*, suitable for the adornment of such mansions, in Mr. Garlie's valuable collection, which they are shortly offering by auction.

The well-known Wiltshire home of the late Rt. Hon. Walter Long is an ideal country mansion. It is built in the Domestic Gothic style, with fine mullion windows and battlemented roofs, and is picturesquely covered with creepers. The reception rooms are numerous and finely proportioned, while the

bedrooms number over forty. Standing, as it does, in a magnificent position in a beautiful park of seven hundred acres, and possessing some of the best shooting in the country, it forms one of the most attractive residences in the market. Messrs. Harrods Ltd., Brompton Road, can supply full details concerning it. Another desirable mansion which is in the hands of this firm is an Elizabethan residence in Hertfordshire, surrounded by a beautiful park. Traces of the work of many generations of architecture can be detected within and without its old walls. That the brothers Adam were at one time given a free hand in its adornment seems highly probable, if not actually proven, by the ceiling in the dining-room and the domed roof of the library, which show unmistakable signs of their workmanship. The grand dining-room, a magnificent apartment, 35 feet long and 25 feet high, is decorated in a somewhat earlier manner with heavily embossed plaster-work, carved doors and window casements, the walls having fixed panels of the kings and queens of England where they are not covered by hangings of a very floral nature. Another house which is on Messrs. Harrods' list is situated in the charming district of Godstone, Surrey; a quaint, rambling old structure in a delightful situation, it is overgrown without with gorgeous wisteria and great bunches of hanging roses, while within, in its panelled walls and stone Tudor mantelpieces, it possesses attractions which should appeal particularly to the connoisseur. The land on which the house stands has a title dating back to the days of King John, while the spring from which the Medway rises is said to flow from its ground.

Though there are many attractive residences on the banks of the Thames, the greater bulk of them are modern, and do not possess that special beauty of appropriateness which characterises a house dating back for so many generations that it has become an integral portion of the landscape. Of this last-named character is the old Mill House on the Thames, near Pangbourne, where the Chiltern Hills sweep down to the water's edge, which, like the preceding properties, is in Messrs. Harrods' hands for disposal. It is one of the most picturesque features of what is perhaps the most beautiful reach of the river, its massive walls, ancient timbers, and red roof making it a most attractive subject for an artist. A large, rambling old place, it contains a great deal of accommodation, and has been much beautified by the present owners.

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"Art Journal."—A4,548 (Purley).—The series of the *Art Journal*, though of interest, is of very little value to a book collector, and the most you could obtain would be 1s. to 1s. 6d. a volume.

Prints by Ward, after Wheatley.—A4,553 (Norwood).—The two prints mentioned are very scarce, especially in colours, and fine impressions are worth £20 or more. They have, however, been reproduced, and we should not care to give a definite valuation without seeing them.

Lodge's "Portraits."—A4,554 (Hove).—Your edition is merely a reprint, and, though nicely bound, would not realise more than about 15s. in the sale-room.

Ackermann's "Repository of Arts," 1816.—A4,560 (Streatham).—If your copy of this work were perfect, it should be worth from £8 to £12. In such poor condition we fear it would not fetch more than £1.

Bible, 1817.—A4,562 (Ealing).—The Bible dated 1817 is practically valueless.

Sporting Print by Herring.—A4,569 (Woodford).—The print of the *Doncaster St. Leger*, 1830, is worth from £4 to £5.

Willow-Pattern Dish.—A4,572 (Hampstead).—Your dish was probably made in the first quarter of the last century. It is not peculiar to any one factory, quite a number of factories having made dishes of this pattern. Assuming it to be perfect, it should be worth about 15s.

Shakespeare's Works.—A4,585 (Belfast).—Your book of Shakespeare's has no commercial value at all. It is an odd volume out of three, and imperfect. The set of three volumes in good condition would fetch 10s. to 15s. under ordinary circumstances.

Thomason's "Medallic Illustrations."—A4,596 (City).—There is very limited demand at present for Thomason's *Medallic Illustrations of the Holy Scriptures*. You would be unlikely to obtain more than 10s. for the whole series in the ordinary way.

Address of Artist.—A4,597 (Westgate-on-Sea).—There are several artists of the name and initial which you give, and we have been unable to trace the address of one who is noted as a painter of birds.

Pewter Tankard.—A4,599 (Cheltenham).—We cannot report on the pewter tankard definitely without seeing it. We

should advise you to send it up for expert opinion as to the date, etc.

Zaandam Clock.—A4,600 (Hythe).—The photograph is of a Zaandam clock of the eighteenth century, probably of the first half of the century. Though not a very saleable clock, it should fetch £10 to £15 in a London sale.

"Cries of London," after Wheatley.—A4,614 (London, W.).—The remaining *Cries of London*, apart from those published in *THE CONNOISSEUR MAGAZINE*, were issued by us in *The Life of Wheatley*, by W. Roberts, published in paper boards at 5s., and in cloth at 7s. 6d.

Autographs.—A4,615 (Wimbledon).—The collection of signatures cut from letters is absolutely valueless from a collector's point of view, and the whole series would not realise more than a few shillings at the most.

Sofa.—A4,616 (Long Island, U.S.A.).—In order to give a definite opinion on the sofa, we should need to see a very much clearer photograph. Judging from the one you send, it appears to be an early nineteenth century piece, certainly not before that date. It would not be esteemed by a collector, and is of a most unsaleable character.

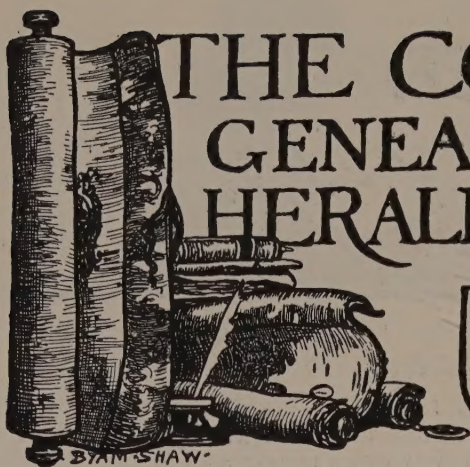
Dish with Episcopal Crest.—A4,620 (Karachi).—We fear we cannot give an opinion on the dish with the arms of the Bishop of Goa without seeing it.

Dürer Woodcuts.—A4,625 (West Byfleet).—We cannot value the woodcuts by Albrecht Dürer from your description. In any case, we must know the subjects, and to tell you if they are genuine we should need to see them.

Engraving after Thos. Hudson.—A4,631 (Sherborne).—The value of the engraving of *Robert, Lord Henley*, by Jas. McArdell, after Thos. Hudson, would depend upon the condition of the impression. Under ordinary circumstances it would not be worth more than £1 or so.

"Robinson Crusoe."—A4,637 (Redhill).—You do not give us any particulars as to the binding of your book. The edition of 1785, in two volumes, which you describe, is not of any special interest to collectors. The value is about 10s.

Engraving after Mulready.—A4,652 (Nantwich).—Your engraving of *The Convalescent from Waterloo*, by T. Doo, after Mulready, is not worth more than a few shillings.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

TOLL.—Thomas Toll, gent., the author of a quaint volume called *The Female Duel* (published in 1661), was probably identical with Thomas Toll, mayor of Lynn Regis, co. Norf., 1639, 1646, 1655; representative for that borough in Cromwell's parliament, 1652, and Comptroller of the Customs there in 1655. His eldest son Thomas was admitted to Gray's Inn 18 Feb., 1641/2. Nicholas Toll, M.A., curate of St. Nicholas Chapel, Lynn, 1657, was not a son of the first Thomas (though probably related), his father having been William Toll, of Wells, co. Norfolk, "Minister," and he was born in 1601.

WANDLESS.—The drawings of the seals sent appear to represent some foreign coats of arms, and we are sorry to say that it is impossible for us to identify them. Regret delay; this letter has been overlooked.

MAYNE.—The arms on the monument to Simon Mayne, of Dinton, co. Bucks., in Dinton Church, are stated by *Lipscomb (Hist. of the Co. of Bucks.)* to be *Ermine on a bend sable three right hands couped at the wrist in pale*. If Lipscomb's statement is correct, a mistake has been made in depicting the armorial ensigns of the deceased. Simon was the second son of Henry Mayne, of Bovendon, co. Herts, and the right arms of this family are: *Argent on a bend sable three dexter hands couped at the wrist of the field*; see *Visitation, Co. Herts*, and *Victoria Hist.*, same county. The coat of arms on the above monument are apparently those which were granted in 1604 to Bennet Mayne, of Creslow, distantly connected with the Hertfordshire family.

DOBSON.—We have not met with the work you enquire about, *Centenary Firms of the United States*, though we have seen references to it in American genealogies. No such compilation

dealing with London firms has, so far as we know, ever been attempted; but, if properly done, might have some genealogical value. Leaving out the leading firms of bankers and brewers, there are many others which have been established in London for more than a hundred years, and still carried on by descendants of the original founders. We cannot, of course, specify names, but can instance a firm of solicitors established in 1788, another in 1794, still carrying on business at the original address; a Mincing Lane house founded in 1734; wine merchants, 1760; distillers, 1730; several manufacturers before 1760 (one of whom represents an old Oxfordshire armigerous family); indeed, quite a long list could be made of *old*, though perhaps not distinguished, houses.

ROBERTS.—The arms enquired about, *Or, a lion rampant reguardant sable on a chief wavy azure three ostrich feathers erect argent*, were granted 25 July, 1720, by Garter King-at-Arms to John Roberts, of the parish of St. Dunstan, Stepney, Esq^{re}, and the grant states that he was the son of Edmund Roberts, of the co. of Radnor, deceased, and grandson of John Roberts of the same county.

TRECOTHICK.—This surname may originate from the small manor of Tregoddick, in the parish of South Petherwin, co. Cornwall. The will of John Trecothick, late master of H.M.S. *Barwick*, and late of Plymouth, co. Devon, bachelor, was proved in London 25 August, 1748, by Edward Trecothick, otherwise Tregothick, one of the executors. The testator names "his beloved brothers" Mark, Barlow, and Edward, *Tregothick*, and sister Hannah. One James Trecothick was admitted to Shrewsbury School in 1812. The armorial bearings of Tregoddick were: *Argent a chevron between three square buckles sable tongues fessways*.

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